MACHINE KNITTING MONTHLY

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KEY TO COMPETITION- 4 star prizes

GREAT NEW FEATURES- Top names join our team

Bumper BIRTHDAY Issue- for all machine knitters

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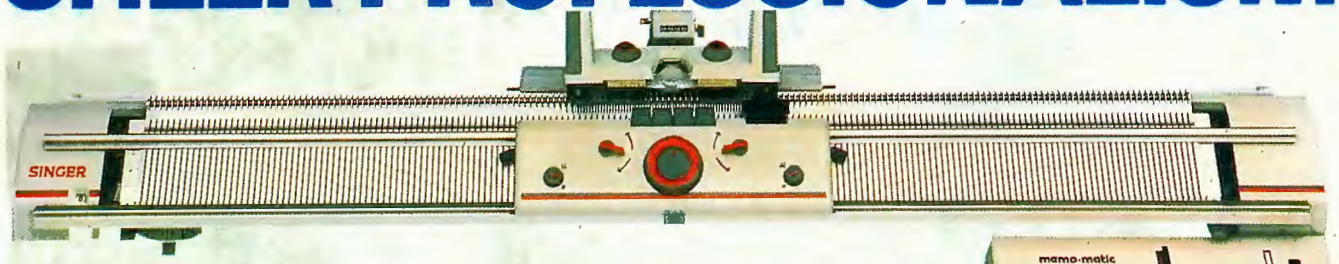
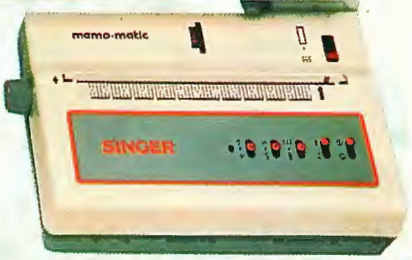
SHEER PROFESSIONALISM!



SINGER freestyle

THE COMPLETE HOME KNITTING CENTRE



The Singer Freestyle electronic knitting machine is precision made to very high standards. Its capabilities are endless yet so amazingly simple to use as the 'on board computer' takes care of even the most intricate patterns for you.

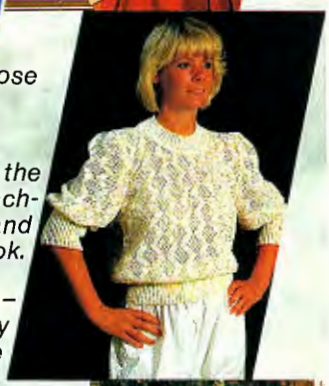
HOW DOES IT WORK?

In addition to the decorative and geometric patterns supplied any pattern can be drawn or traced in black on blank sheets (also supplied) and be fed into the Freestyle's electronic memory. Whatever you design can be reproduced in the colour of your choice – you can produce your own geometric patterns with the stick-on squares provided and use letter set kits available from stationers for really professional lettering.

Freestyle comes with everything you need to begin knitting right away including a comprehensive Learning Kit complete with free machine knitting patterns.

PURPOSE DESIGNED ACCESSORIES

Once you have mastered the basics you can choose from a range of purpose designed accessories:



- **INTARSIA CARRIAGE** – Lets you knit as many colours as you want in one row. Light and easy to use, with a built in stitch dial.
- **COMPACT MOTOR DRIVE** – Attach the motor drive and this most popular attachment leaves your hands free, saves time and gives your knitting that 'shop bought' look.
- **PATTERN DRIVER** – Your pattern is drawn on to a sheet that moves through the driver so you can see exactly where you are and when to increase or decrease.
- **KNITTING PATTERN COMPUTER** – This clever accessory automatically works out the stitches to cast on, the rows to knit, and when to shape.
- **GARTER CARRIAGE** – The garter carriage enables you to knit a true garter stitch and also transfers from stocking stitch to rib and back again. It will also produce a variety of pattern stitches and lace designs.

SEE THE FREESTYLE IN ACTION

The Singer Freestyle is just one of the range of knitting machines available from Singer Sewing & Knitting Centres throughout the country. Prices start from £599. The following centres will give an on the spot demonstration and can arrange local machine knitting courses:

108 George Street
ALTRINCHAM
061 928 2485

12 Princes Pavement
BIRKENHEAD
051 647 8040

7 St. James Barton
BRISTOL
0272 264071

94 Church St
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96 Bondgate
DARLINGTON
0325 463630

☆ Merry Hill Centre
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12 Paris Street
EXETER
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122-124 West Street
FAREHAM
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☆ Maylord Orchard
HEREFORD
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125 High Street
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Northbrook Street
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Volume 5. No. 1
April 1990
ISSN 0269-9761

CONTENTS

Dear Readers
We've a super issue this month to celebrate our fourth birthday and three more famous names on the machine knitting scene joining us as regular contributors.

We welcome Pat Coulston, known to so many of you from her days at Metropolitan in Bournemouth. Pat will host a new series of questions and answers to help you understand your machine and improve your knitting. Join her on page 79.

Our second warm welcome is to Lavinia Lawry-Johns of LeeBee Lifestyle who starts a new series especially for electronic knitters. Her style and approach are new and different and we're sure will stimulate much interest.

Our third contributor, joining us after many happy years with World of Knitting, is Ann Kite. Ann's articles in World of Knitting were followed with great interest and enthusiasm by all the magazine's readers and, like her, we are very sorry that the magazine has ceased publication. Ann launches her articles for us with a splendid offer for her famous videos, we're sure you won't want to miss. Turn to page 00 for further details.

We're starting our fifth year as we mean to continue by bringing you only the very best in machine knitting from the leading experts! Happy reading – we do hope you enjoy our celebration issue.

DESIGNS

1. **Fair Isle dress** 9
Standard gauge punchcard machines
2. **Yorkie motif sweater** 14
Electronic machines
3. **Man's Fair Isle sweater** 20
Standard gauge punchcard machines
4. **Check pattern cardigan** 30
Standard gauge punchcard/electronic machines
5. **Tuck stitch sweater** 40
Standard gauge punchcard machines
6. **V neck tuck stitch sweater** 44
Standard gauge punchcard machines
7. **Striped Fair Isle cardigan** 46
Standard gauge punchcard machines
8. **Short sleeved zig-zag sweater** 50
Standard gauge punchcard machines
9. **Sweater with lace yoke** 52
Standard gauge punchcard machines
10. **Raglan lace top** 60
Standard gauge punchcard machines
11. **Shawl** 64
Passap or Pfaff Duomatic machines
12. **Baby's cross-over cardigan** 64
Standard gauge machines
13. **Baby's round neck cardigan** 68
Standard gauge punchcard machines
14. **Baby's V-neck cardigan** 70
Standard gauge punchcard machines
15. **Long sleeved lace sweater** 76
Toyota KS901 and KS950 machines
16. **Lace top with beads** 82
Toyota KS901 and KS950 machines

EDITORIAL

Abbreviations 4
Back Issues 85
Binders 62
Classifieds 86
Clubline 63
Competition 94
Competition Result 5
Dear Anne 26
Duomatic Update 22
Helpline 43
Iris Bishop Special 72
Knitmaster Corner 58
Latch On 12
LeeBee Lifestyle 14
Masterclass 56
Newsline 4
Oh Brother 16
Question Time 79
Spotlight – on Keyto 81
Subscriptions 85
Talking Point 74
Talking Toyota 28
Teach In 34
Tinkering With A Toyota 54
The Woolleys 26

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NEWS LINE

VIDEO TUITION

Owners of the Knitmaster Electronic 580 DesignMaster will welcome two videos from Ann Kite to learn the programming of their machine.

I have not seen the videos, but knowing Ann's previous presentations, I am sure every aspect will be covered. For instance, the videos begin with the elements of "N1" and the "Point" cams and pattern knitting using a pattern card (mylar sheet). They progress through drawing a pattern on a mylar sheet, using the Design Controller, choosing the position of the pattern on the needle bed and using the various switches on the pattern panel plus, of course, sections on how mistakes can arise and how to correct them.

As with all Ann's videos, the new tapes are designed around a series of projects; in this case a child's garment with a band of motifs; a slash neck sweater with a large single motif formed by mirroring and reflecting a pattern, and a vee-neck sweater in all over Fair Isle. An added bonus is that Iris Bishop designed all the pattern cards used. The new tapes are Knitmaster approved and for further details 580 owners should write to Ann Kite Video Productions, The Poplars, Theale, Wedmore, Somerset BS28 4SN.

ABBREVIATIONS

alt = *alternate(ly)*
beg = *beginning*
ch = *chain*
cm = *centimetres*
cont = *continue(ing)*
dc = *double crochet*
dec = *decrease(ing)*
foll = *following*
g = *grams*
HP = *holding position*
in = *inch(es)*
inc = *increase(ing)*
K = *knit*
mm = *millimetres*
MT = *main tension*
MT−1, MT−2, MT−3 = *one, two, three full sizes tighter than main tension*
MT+1, MT+2, MT+3 = *one, two, three full sizes looser than main tension*
MY = *main yarn*
N(s) = *needle(s)*
NWP = *non working position*
P = *purl*
patt = *pattern*
RC = *row counter*
rem = *remain(ing)*
rep = *repeat*
ss = *stitch size*
st(s) = *stitch(es)*
st st = *stocking stitch*
tog = *together*
UWP = *upper working position*
WP = *working position*
WY = *waste yarn*

KNIT FIT

Now here is a gadget I could do with! Drying woollen garments flat takes up so much room.

A Knit Fit is a lightweight plastic frame over which a garment will fit easily and be held in place when the arm and waist supports are extended, thus ensuring even tension and maximum air flow. It may then be suspended from a washing line or used on its stand.

This is the principle of the garment boards used in the Shetland Islands for many years, probably more years than one cares to remember, but this modern version will allow the air to circulate.

This Knit Fit was designed by Mrs F. M. Hayden of Knit Fit Garment Care Products Ltd., Strathwhillan Cottage, Brodick, Isle of Arran, Scotland KA27 8BQ. Do get further details, this looks like a winner to me.

BASIC PATTERNS FOR DUOMATICS

From Amberyarn comes a super book of basic patterns for Passap/Pfaff machines. The patterns are for drop shoulder sweaters and cardigans and offer a choice of Vee or round neck, 2-ply, 3-ply or 4-ply yarn and chest sizes 20 to 50 inches.

Armed with this selection of basic shapes the knitter can forget sizing details and concentrate on the stitch pattern, mofif or colouring of her design – the details which will make it her own "original".

"Basic Patterns for Duomatics" is available from all Amberyarn stockists and while you are there, look out too for *"Little Rascals 2"* and *"Motif Knitting 2"*. For electronic machines with disk drive, these last are available on pre-recorded disks as well for around £10.00

WOOLITE

On the market for many years, this product is still making life easier for knitters. The product information states, "Just a few minutes soak in the diluted solution is all that is required to restore even the grimiest garment to pristine condition. Woolite lifts away grime and dirt without stretching fading or shrinking, to leave the garment looking good as new."

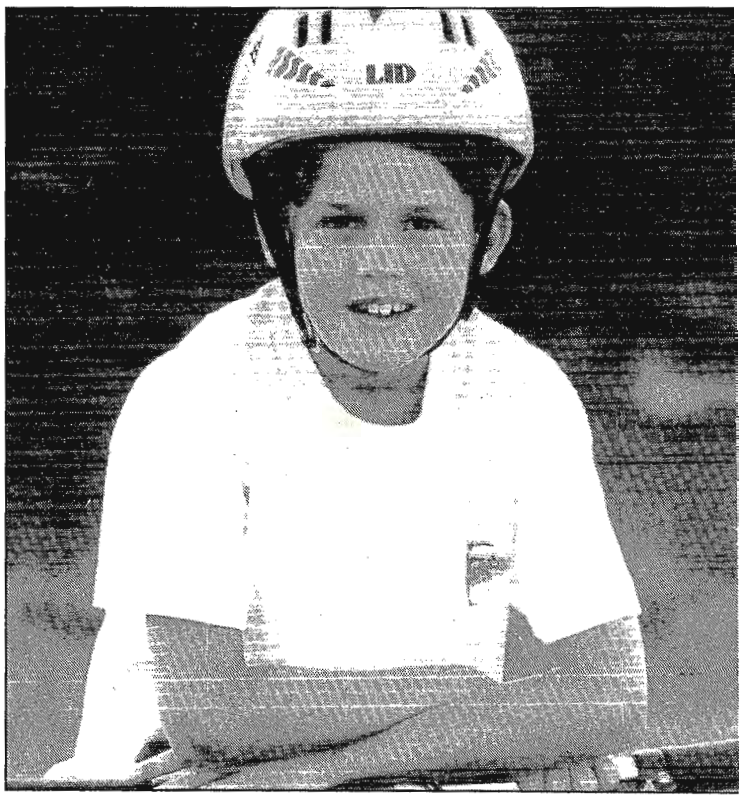
The joy of this for knitters who have laboured long and hard at the knitting machine is, that Woolite dissolves in cool water and the garment needs the minimum of handling or squeezing in that water. Therefore even the most delicate woollens, angora, cashmere, silk – all have the best possible chance of staying as beautiful as when you knitted them.

POSH FROCKS

Ann Brown's immensely popular Posh Frock design library continues to grow. Booklets 10, 11, and 12 are now available at £2.95 each including postage and packing. One pattern to each booklet – but what a pattern!

Anyone with a special occasion booked will want one of these garments, suitable for day or evening wear and available from Posh Frocks, 35 The Links, Whitehill, Bordon, Hants GU35 9HB. Ask also for the list of viscose yarn and tapes that are the hallmark of Ann's designs.

Swiftknitters have produced a book of Ann Brown Posh Frocks at £5.95 post free. This is a collection of garments Ann designed for Swiftknitters' circular – if you take the circular you will already have the designs. This is a chance not to be missed for those of you who are Posh Frock fans. Send to Swiftknitters, 133 Fratton Road, Portsmouth, Hants.



THE SKID LID

One has to be doubly safety conscious with kids and now Halfords have produced the Skid Lid at £19.99, so all BMX bike owners may have safety with fashion. Its professional look will appeal to the most daring kid; it is highly durable and carries ROSPA's endorsement.

SHADES OF SPRING

Some of the prettiest new yarns and colours for spring and summer knitting are recent additions to the Patons range. Chalky pastels have been added to *Beehive Soft Blend 4 ply* and *Diploma DK* and to *Pure Wool 4 ply* and *Beehive Soft Blend DK*.

There's a new quality to look out for called *Tumble Dry*. As its name suggests, the yarn has been developed to suit today's lifestyle and it's available as a DK quality in 50g balls.

The story for the summer has to be cotton and Patons have it in many guises. *Supersoft DK* is a blend of 62.5% cotton, 37.5% acrylic in 16 great shades including seven new colours. *Supersoft DK Accents* is another fancy DK yarn and a blend of 44% cotton, 30% viscose and 26% acrylic. *Cotton Perle* and *Classic Cotton DK* are both 100% cotton.

The colours in both ranges are lovely and those in the new *Classic Cotton DK* are particularly mouthwatering. Do look out for them!

For four ply knitting, cotton and acrylic are again blended in *Supersoft 4 ply Crepe*. Five new chalky pastels have been added to the range plus strong Scarlet and Navy.

Finally, three super fancy yarns for DK knitting – *Mississippi, Southern Belle* and *Cotton Top*. Their texture needs little, if any, patterning to enhance the look so they are all ideal for quick and easy tops in reverse stocking stitch.

All these Patons yarns can be machine knitted. The DK weights naturally are best suited to chunky machines and they'll all give an out-of-the-ordinary look to your spring and summer knitting. Look out for the range at your local stockist now.

MACHINE KNITTING COURSE

Eric Bowden has written to tell us of a two day course he is running in July for beginners and intermediate knitters.

The course is held in the North Yorkshire dales at Jack Beck House, Keasden Clapham, LA2 8EY. The course organiser is Norma Stephenson and the telephone number 04685 670. Call her for details of fees and residential accommodation if needed.

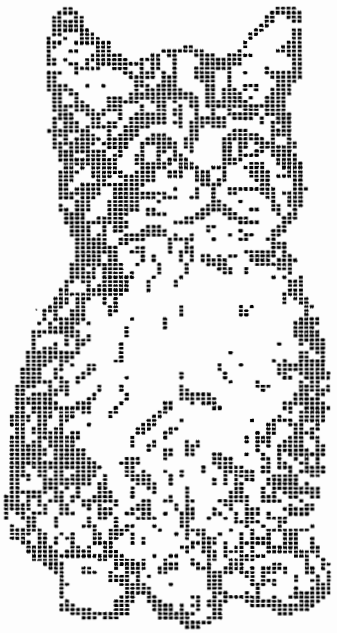
Mr Bowden is the tutor and he tells us that he has tutored many such courses during the fifteen years in which he has been involved in teaching machine knitting in adult education. The dates are July 17th and 18th, so if you are free then. . . .give them a call.

DESIGN LIBRARY

We're always pleased to mention products of special interest and our electronic readers will, we're sure, be very interested in the *Electronic Design Library*. It was launched in August last year as a new and original reference work intended mainly for those with electronic machines. It does, though, contain many designs of relevance to punchcard machines.

The library offers a varied and original set of designs for electronic machines which builds up month by month. All the designs are full size and the quality of the reproduction of our sample set was very good.

A binder, subscription and index will cost around £30 for one year and for further information you should write to Foxwood Designs, Stream House, Castle Hill, Rotherfield, East Sussex TN6 3RU.



ROWAN CHILDREN

Rowan Yarns recently asked Annabel Fox to turn her talents to children's designs. It was a particularly appropriate suggestion because Annabel has a small son, William and colleague Julia has a daughter Bridie. Both children were just starting to walk when they were photographed for the pattern book.

Rowan Children contains twelve exclusive knitwear designs for children. Although they are for hand knitters, many designs are worked from charts which machine knitters will find easy to read and work from.

As we're sure you'd expect, the designs are absolutely beautiful and excellent value at £2.95. Do look out for it if you'd like to find something out-of-the-ordinary to make for a child.

STOP PRESS. STOP PRESS

We've just heard from Knitmaster that the company is to introduce the WORLD'S first chunky ELECTRONIC KNITTING MACHINE.

More details of this and other new products from Knitmaster will follow. Look out for them in next month's issue.

COMPETITION RESULT

A fully automatic BROTHER KH836 is the cracker of a prize won by Mrs J. Hayés in our Christmas Competition. Dad's menu teaser, posed by Bob Daw, was correctly solved by Mrs Hayes and the winning answers are as follows:-

Roast Turkey, Roast Potatoes, Garden Peas, Brussels Sprouts, Creamed Carrots, Chipolatas, Cranberry Sauce, Christmas Pudding, Minced Pies and Dairy Cream.

Many congratulations, Mrs Hayes. Your prize is on its way to you at Stourbridge, West Midlands.

6►

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For further information:

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Cheshire
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321 Ashley Road
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SUMMER SCHOOLS

We're sure you'll be pleased to read about four proposed summer schools to be held at the Colchester Yarn Warehouse. The courses are residential and each lasts for four days. Accommodation is either in comfortable Bed and Breakfast lodgings or can be arranged in one of Colchester's historic hotels. Lunches will be provided in the Warehouse.

The first course is from 24th to 27th July for beginners. This is followed by *Designing from Source* from 7th to 10th August. Brother Electronic owners are catered for from 14th to 17th August with a course on the 910, 940, 950 and PPD. Finally, Knitmaster Electronics are covered from 21st to 24th August in a course which concentrates on the 500, 550, 560, 580 and PE1.

The tutors for these courses are Lenore Smith and Diane Chaplin and further information will be forwarded if you write to Colchester Yarn Warehouse, A4 The Cowdray Centre, Cowdray Avenue, Colchester, Essex CO1 1BJ and enclose a large s.a.e.

For those of you who don't yet know about the *Colchester Yarn Warehouse Club*, there are two dates for your diary. The first is for the afternoon club which meets on the second Tuesday of the month from 1.30 pm to 3.30 pm. This is followed by the evening club which meets on the last Tuesday of the month (excluding December) from 7.30 pm to 9.30 pm. There are various demonstrations and talks, knitting to help local charities and competitions, too. If you're new to the area, do get in touch. They'll welcome you warmly.

TWO NEW PATTERN BOOKS

We've heard from Swiftknitters that two new pattern books have been published – *Posh Frocks* by Ann Brown and *Recollections* by Jo Beedles. Both books contain patterns reproduced from *Swiftknitters Circular* and are ideal for those who like their patterns in book form. They will also make super presents for machine knitting friends who do not subscribe to the circular.

Both books are good value at £5.95 including post and packing from Swiftknitters, 131/133 Fratton Road, Portsmouth, Hampshire PO1 5ES. This is also the address you'll need for subscription information. *Swiftknitters Circular* costs £5.95 a year and contains exclusive designs by Jo Beedles and Ann Brown plus informative articles by expert machine knitters. Welcome news is that there has been no increase in the subscription price from last year.

It's well worth contacting Swiftknitters from time to time. They hold half-price sales of mill clearance yarns and can sometimes offer cones at well below £1 each. The same address will bring you further details, so get in touch today.

HANDLE WITH CARE

It can be soul-destroying to see beautiful woollens, which have been painstakingly knitted, ruined by careless washing and by using the wrong cleaning products.

Although not new, we feel it's worth repeating that ICI Soda Crystals can provide the perfect treatment for arans, mohairs and angoras – in fact, for all types of woollens. Try soaking your knitted garments in a mild solution of *ICI Soda Crystals* and you'll find they'll come up like new, feel baby-soft and smell sweetly!

The ultimate 'stamp of approval' must come from the Shetland Islanders who have used Soda Crystals for many years to remove the grease initially present in wool. Soda Crystals are equally suitable for lifting out some of those tougher-than-normal, everyday stains from woollens. From grass to grease – and even chewing gum – Soda Crystals will help you tackle even the most stubborn stains whilst still leaving the woollens as soft as the day they were knitted.

Another important point is that Soda Crystals are also environmentally friendly. There are no hazards associated with their breakdown and they are free of the phosphates and enzymes found in many other commercial washing products. In their one kilo pack (made from re-cycled paper), *ICI Soda Crystals* cost around 49p from most supermarkets and hardware stores. Give them a try!

RELAX YOUR EYES

One of the most popular products we've mentioned is the *Daylight Simulation Bulb*. The bulbs have proved very popular with many embroiders, knitters and craft workers. Their major advantages are that they simulate north light to a high degree and therefore have excellent colour matching properties. They are more relaxing to the eyes, as discovered in tests carried out by the Society for the Partially Sighted and are thus an excellent tool for those involved in close eye work. The bulbs can be used with any conventional fitting and there's no extra fitting cost involved in using them.

They last around 1000 hours and can be supplied at discount if you'd like to place a bulk order for a knitting club. For further details, contact The Daylight Studios, 223a Portobello Road, London W11 1LU.

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24 Hour Answerphone Service

1 FAIR ISLE DRESS

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply
1 [1, 1] x 500g cones in White (MC)
1 [1, 1] x 500g cone in Grape (C).
GARMENT WEIGHT
Finished garment in second size weighs 665g.

The fibre content of this yarn is 100% Pure New Wool. For further details about local or mail order stockists, please write to King Cole Ltd., Merrie Mills, Old Soul's Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 103 [108, 113] cm, 40½ [42½, 44½] in.
Length to shoulder 83 cm, 32¾ in.
Sleeve seam 45 [45, 46.5] cm, 17¾ [17¾, 18¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. We used Toyota card 22 from their Knitting Pattern II book and reproduce it courtesy of Toyota. For further information about Toyota cards, please write to Aisin Co (UK) Ltd, 34 High Street, Bromley, Kent BR1 1EA. Knit two colour Fair Isle pattern with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

BACK AND FRONT ALIKE

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 89 [93, 97] Ns at left and right of centre 0 to WP. 178 [186, 194] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 14 rows. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 88 [93, 97] Ns at left and 88 [92, 97] Ns at right of centre 0 to WP. 176 [185, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 29 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
1ST SIZE
Inc 1 st at each end.
2ND SIZE
Inc 1 st at right edge.
ALL SIZES
178 [186, 194] sts.
ALL MACHINES
Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card. With MC in feeder 1/A and C in feeder 2/B, cont in Fair Isle patt. Set RC at 000. Using MT, K 200 [198, 194] rows. Work measures 62 [61, 60] cm, 24½ [24, 23¾] in.
SHAPE ARMHOLES
Cast off 6 [7, 8] sts at beg of next 2 rows and 3 sts at beg of foll 6 rows. Dec 1 st at each end of next and every foll alt row until 132 [136, 140] sts rem. K 29 [29, 31] rows.
SHAPE NECK
Note patt row on card. Using a length of MC, cast off centre 34 sts. Using nylon cord, K 49 [51, 53] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 31 [33, 35] sts rem. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 37 [39, 41] Ns at left and right of centre 0 to WP. 74 [78, 82] Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 37 [39, 40] Ns at left and 37 [38, 40] Ns at right of centre 0 to WP. 74 [77, 80] Ns. Work as for back from * to *.
2ND SIZE
Inc 1 st at right edge.
3RD SIZE
Inc 1 st at each end.
ALL SIZES
74 [78, 82] sts.
ALL MACHINES
Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card. With MC in feeder 1/A and C in feeder 2/B, cont in Fair Isle patt. Set RC at 000. Using MT, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 142 [150, 156] sts. K 9 [1, 1] rows. RC shows 144 [144, 148] and work measures 45 [45, 46.5] cm, 17¾ [17¾, 18¼] in.
SHAPE TOP
Cast off 6 [7, 8] sts at beg of next 2 rows and 3 sts at beg of foll 8 [10, 12] rows. Dec 1 st at each end of next and every foll alt row until 72 [74, 74] sts rem. K 1 row. Cast off 4 [5, 5] sts at beg of next 2 rows and 6 sts at beg of foll 6 rows. Cast off rem 28 sts.

NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 184 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 14 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 185 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, K 8 rows. Using MT–2, K 13 rows. Using MT–1, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 1 st. 184 sts.
ALL MACHINES
With P side facing, pick up 29 sts down left side of back neck, 34 sts across back, 29 sts up right side of back neck, 29 sts down right side of front neck, 34 sts across front and 29 sts up left side of front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams.

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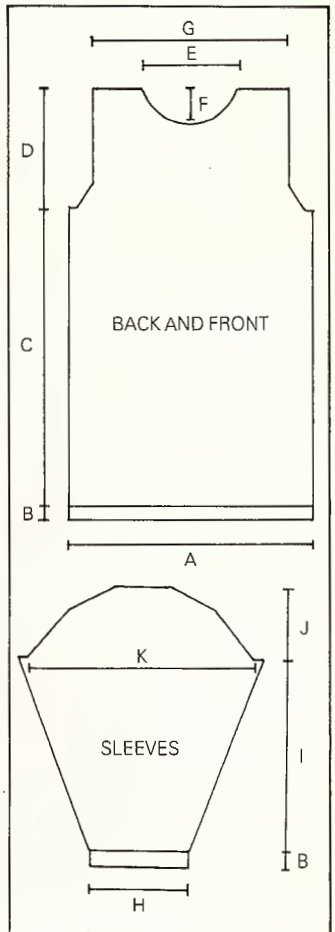

A = 52 [54.5, 57] cm
B = 3 cm
C = 59 [58, 57] cm
D = 21 [22, 23] cm
E = 20.5 cm
F = 6 cm
G = 38.5 [40, 41] cm
H = 21.5 [22.5, 24] cm
I = 42 [42, 43.5] cm
J = 15 cm
K = 41.5 [44, 45.5] cm

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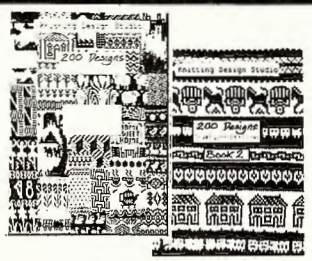

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LATCH ON

"DATAKNIT" COMPUTER PROGRAMME I

"Dataknit" is the name of a package supplied by Clwyd Technics for use with Jones+Brother electronic knitting machines and the BBC computer. Joan Lafferty and her son Alan have looked at Dataknit for you.

Joan Lafferty

There is also a similar package for use with Knitmaster machines, called "Masterknit", also for use with the BBC computer. "Spectraknit" is not far behind for Knitmaster electronics and the Spectrum computer. There is also "in the pipeline" an adaptation for any PC compatible such as the Amstrad.

COMPUTER

We used the Dataknit package with the 950i Jones+Brother knitting machine. Assuming one has the computer, the package costs around £250, plus £80 for the "Mouse" drawing package, so this is going to be something for the designer or the really prolific knitter, rather than the "one sweater a month" person.

Before one starts with the package, one needs a BBC Model 'B' or Master 128 computer, plus a dual 80-track disc drive. Confused? Then this package is not for you. It is necessary to be a little "computer literate" before attempting to use the package, although the local Adult Education Centres, or possibly a computer dealer, could no doubt help. Clwyd Technics offers a course, for those in the position of being able to travel to Wales.

The concept of the system is to design patterns on the screen, using the AMX ART drawing package, then transfer to stitch format using Dataknit. The designs can then be saved on a floppy disc for future use, or loaded directly into the memory of the Brother 910 or 950 machines. Other facilities are: (1) geometric pattern designer without using the 'External' art package and (2) transfer of a pattern from the mylar sheet into the 'Knitting Editor'. The computer keys can also be used to design an original pattern.

The AMX ART comes with a ROM (Read-only-memory) for the BBC Model 'B' or on disc for the BBC Master 128. Installation of the former can be quite tricky for the novice and may need a computer dealer or electronic engineer. Another part of the AMX ART system is a "mouse"; this is a switch-and-ball system that allows a pointer to be moved around the screen so that patterns and colours can be selected. It plugs into the "user port" on the underside of the computer and can be used as a "stand alone" design package if so desired. Sadly, like much computer software, the handbook is almost incomprehensible to the layman, so it is well worth practising all the functions before seriously designing anything. A tip is to "create" and then "close" the picture (file) before proceeding too far. The file can be updated as you go along, but otherwise something vital might be lost.

Having designed the knitware, the Dataknit software can be installed. This comes on two discs. You must take copies of these before using the system, otherwise the software "crashes". Unfortunately the review software came on one 40-track disc and one 80-track disc. This caused more than a few problems before the fault was discovered. Having made the copies, do put the original in a safe place!

Installing the system is easy, since it is "booted" into the computer by using "Shift and break". However, the title page soon becomes an annoyance since it serves no useful function. At the next stage a "menu" is presented to select the option required. The manual that comes with the Dataknit is quite well written ("hooray", I hear you cry!). The instructions lead to the selection of the AMX "Load + Edit" function. If using a single

disc drive, at this point you should insert the second "data" disc before pressing "return". This is not made clear in the otherwise well-written manual. Actually, a twin disc drive works equally well, providing you back up on to Drive 2. (This is also not mentioned in the manual.)

Designs saved via the AMX have to be given a "P" name in order to be transferred successfully into Dataknit. At this point the design seemed to lose fine detail. In particular standard letters typed in using AMX came out as mere "blotches" on Dataknit; the edit function would only allow approximations to re-create the original letters.

After a bit of practise the Dataknit system performs quite well at this level, but it is annoying that the system's disc needs to be "booted" every time a function is finished – it should have been possible for it to have re-booted itself.

At first we had trouble in making the "print option" function, but perseverance won the day and we have a copy of our original drawing now preserved for posterity!

Interfacing with the Brother machine was not easy – and that is an understatement! The AMX mouse is unplugged from the User port on the microcomputer, although Clwyd Technics will sell you a double connector which avoids unplugging. The Dataknit interface box is then connected. It is mentioned in the handbook that the two machines should be placed close together; in view of the short leads supplied this is essential! This part of the interface is relatively straightforward.

On the knitting machine the three top covers are removed and a single interface wire and plug are put on to PL6. This, according to the handbook, needs to be reverse connected to make the system work. Then, at the "mylar sheet" end of the machine, another three wires are interfaced between PL 10, then finally the covers are replaced.

The interface wires are connected to a DIN plug, which plugs into the interface box already connected to the computer. A dummy socket comes with the package so that the knitting machine can be used in the ordinary way when Dataknit is not in use.

At this point scrolling through the Dataknit programme until reading "Machine knit" should allow the pattern so far designed on screen to be knitted by the machine. Details of the knitting process will follow in next month's article.

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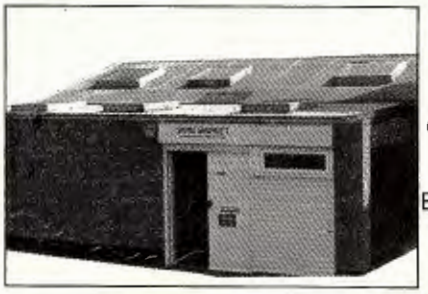

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LEEBEE LIFESTYLE

ELECTRONIC DESIGNS

This month we welcome Lavinia Lawry-Johns as one of our regular contributors. Her designs are very well known and extremely popular with machine knitters. As the designer behind LeeBee Lifestyles, she meets the knitting public frequently, and gets a lot of feedback on the designs in her range and the problems which arise with electronic machine knitting.

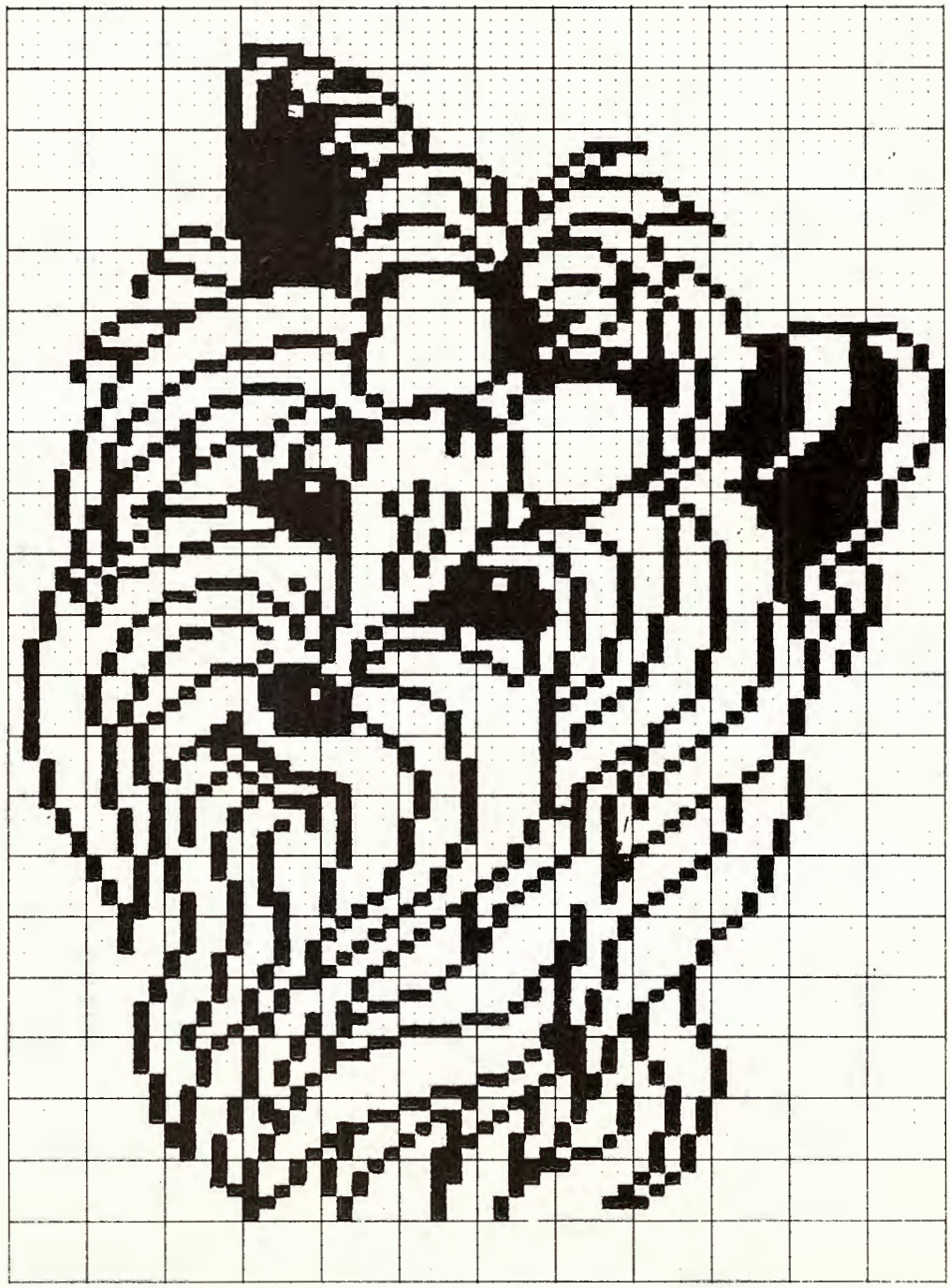
Lavinia Lawry-Johns

MACHINES
Electronic 901, 950, 950i
Knitmaster electronics. Hand selection large graph available from LeeBee.

MATERIALS
Shetland 4-ply

COLOUR SUGGESTIONS
i) MC Camel Mix. 2 Cream. 3 Dark Brown.
ii) MC Grey Mix. 2 Dove Grey. 3 Black.
iii) MC Navy. 2 Cream. 3 Shark Grey.

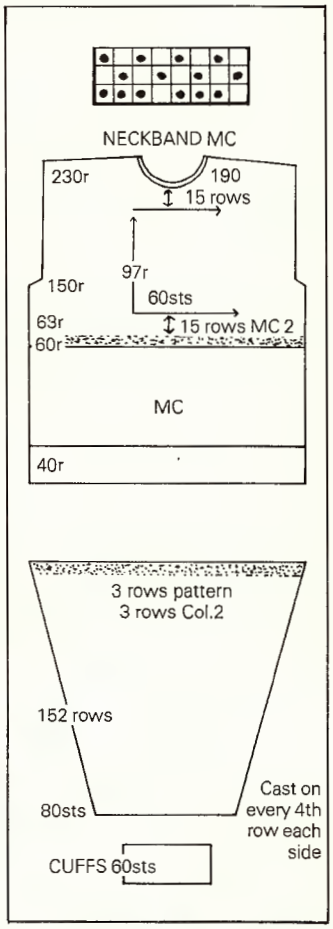
PROGRAMMING
Mode 901
3 rows Fair Isle. Pattern selector in lower position.
Motif. Pattern selector in top position



Step 1. Enter 1
Step 2. Enter 97
Step 3. Enter 1
Step 4. Enter 60
Step 5. Enter first needle position yellow 30
Step 6. Enter yellow 30
Step 7. Enter green 30

KNITTING NOTES
Motif. Use sewing thread or spliced yarn the same colour as background colour. Place thread over last stitch of background colour next to motif on the side the carriage is on every row.

Fair Isle first row. Change main colour into feeder 2, contrast in feeder 1.



YORKIE MOTIF SWEATER

One of the most interesting aspects of my work is talking to knitters who use my designs. Favourable comments are always a pleasure to receive, but criticism can also be welcome – particularly if it is constructive. It often concentrates the mind wonderfully and can bring about design improvement. For example, there have been murmurings from some LeeBee customers that 'It's alright if you use a light colour for the background – but if you use a dark main colour, the design doesn't look right'. I heartily agree with you. Nothing looks worse than white eyes and a heavy body colour when the colours are used the wrong way round. So, to get over the problem for those who want to knit the body of the garment in a darker colour but wish to keep the pattern as the designer intended, the series and its formats should be useful.

Knitters, too, who have been

Trousers – Naughty.

16▶

2

quietly (and sometimes vociferously!) unimpressed with the 'Yorkie' heads in the 'Doggy' range should read on. Here's the latest Yorkie which, I hope, captures the appeal of the breed.

I had thought of fabric dyeing within the motif to give a more lifelike look but decided against it (a thing for the future maybe). For those who wish to try, may I suggest a trial run on a sampler. Use a fabric dye thinned out just a little with quite a lot of white to tone in the shades of grey, cream and brown, blending them in with the lines of dark brown in the pattern. Let us know how it goes.

Although I have not used a really dark main colour in the picture but more a camel mix, it is still a darker tone to the background one in the motif. This is because I wanted the motif to stand out by using an even darker tone on the patterning. I then came up against the problem of avoiding that hard line when doing a main colour change. So I have included a very simple stitch pattern to soften the transition from one to the other. You can also use it on the top of a drop shoulder sleeve to soften the line between the sleeve and the body. Remember to change the main colour into feeder 2 and the contrast into feeder 1.

When deciding where to place the motif, consider the neck shaping and that you will need at least fifteen rows after the pattern to avoid the cramped look. In retrospect I could have given the yorkie a little more room at the top. So really, for a good placement, you need to work out from the neck down! For example the pattern motif is 97 rows, the space between the colour change could be fifteen rows to balance the neck and three rows for the soft touch. 130 rows in all. If your neck shaping starts at say row 190 you will need to knit sixty rows in the main colour. When we first start motif work we are so keen to get on with the pattern that there is a tendency to start too low down, so the design spends most of its time obscured by folds or revealed only by the wearer pulling it down and sitting in an unnatural position. A little time spent working out positioning can pay dividends.

The basic shape of the garment is very simple and I have included some guidelines but you may use many of the monthly patterns that have been featured (leaving out the detailing), sleeves that are fitted or dropped and necklines that are round or slashed. For larger sizes, mirror image the yorkie using different balls of wool to stop floats.

This is my first contribution to the magazine so I would welcome your ideas to share with the ever increasing band of electronic knitters. Next month watch out for the lurking leopard, including a method for the 950i pattern to be used by the standard sixty stitch users.

OH

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LET'S KNIT LACE – PART 3

Have you ever knitted fine lace? The Brother lace carriage can be used to knit both normal and fine lace, but few knitters use the fine lace setting. This month Diane explains how to knit fine lace and combine it with normal lace in the same design.

Diane Bennett

Look on the top of the lace carriage and you will see that there is a switch which can be used in two positions. The N position is used for normal (holey) lace and I have explained its use for simple and multiple transfer lace in the previous two articles in this series. The F position is used for fine lace, which is the subject of this article.

When knitting normal lace, a stitch is moved from one needle to another, forming a hole where the stitch was removed and knitting two stitches together on the other needle. Fine lace does not form holes, because the stitch is stretched over both the original and an adjacent needle. This forms a textured stitch, but unlike tuck or slip stitch, it does not make the fabric significantly thicker.

Although almost any lace pattern can be used to knit fine lace, the simpler designs are usually most effective and multiple lace patterns are rarely used. Fig. 1 shows fine lace knitted with Brother punchcard 17 or Stitchworld pattern number 103. This is the design which I used to explain how to knit basic lace in the first article in this series. To use it for fine lace, set the switch on the top of the lace carriage to F and follow the sequence on the punchcard or in the memo window. Use the lace carriage to transfer the stitches for fine lace, knitting two rows with the main carriage when the curly arrow is above the slot or the two shows in the memo window.

You should find that it is very easy to knit and that you will not usually drop stitches. The looping of the stitch round two needles makes this less likely to happen. There are two minor problems which can occur, although even these are not common. Occasionally the yarn may be caught round a sinker as the loop is transferred from one needle to the next. Watch the fabric while you are knitting and you should recognise the signs that this has happened – the fabric begins to build up even if it is well weighted and if left too long stitches will drop. Ease the loop very carefully over the sinker. I often use the ribber work hook to pull up the loop. When knitting fine lace a hole can be formed instead of a loop round two stitches. This is the result of the stitch being completely transferred from one needle to the next and it is really the equivalent of a dropped stitch. Use a transfer tool to pick up the side of the stitch and move it on to the next needle. This problem is more likely to occur when using thick yarns. If it happens frequently, adjust the tension slightly to see if this helps – but do remember that you will need to make another tension square if this solves the problem!

Experiment with a variety of different lace designs and use a range of different types of yarn. My favourite designs are those which contain vertical bands, for example punchcard 20 or Stitworld pattern 187 which is shown in Fig. 2. Fine lace needs to be knitted with a fairly smooth yarn, any texture tending to obscure the stitch pattern. However, the effect of using a very shiny yarn such as Artistic is very different from a slightly fluffy basic four ply.

The lightweight fabric of fine lace is ideal for summer garments, knitted in unbulked acrylics or fine smooth cotton yarns. It can also be combined with lace in the same garment. Try, for example, using fine lace for the body pieces and lace for the sleeves. Check that the same design can be used for normal and fine lace – knitting the two different types of lace often causes the shapes in the design to look so different that it is better to choose two different patterns for the two parts of the garment. It is also essential to knit two tension squares. The holes in normal lace usually give a more open fabric and therefore a tension which may be quite different from fine lace fabric.

Lace and fine lace can be combined in the same fabric by moving the switch while knitting the design. Fig. 3 shows a very simple punchcard which can be used for this type of fabric. Each sequence of movements with the lace carriage has some rows which are knitted with the normal lace setting and some which are knitted with the fine lace setting.

A Mary Dowse Original

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This fabulous party dress designed by Mary Dowse that is interesting to knit as well as a certain winner to wear!

It takes Mary's wonderful eye for colour to mix the contrasts of the skirt and underline them with a froth of orange net... and if you are thinking "It's too young for me", think again, as there is a version for larger sizes.

The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

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PUNCHCARD MACHINES

Insert the punchcard and lock it on row 1. Cast on and knit a few rows. Put the extension rails into position and place the lace carriage on the left-hand side. Check that the switch on the top of the lace carriage is set to N. Move the lace carriage to the left then unlock the card. Move the lace carriage for two more rows. Move the switch on the lace carriage to F and use it for three more rows. Return the switch to N. Knit two rows with the main carriage. Repeat this simple sequence throughout – three rows with the lace carriage set to N, three rows with the lace carriage set to F, reset to N and knit two rows with the main carriage.

There are some examples of this type of design in Brother Punchcard Book Volume 4. However, the sequence of lace/fine lace knitting is usually more complicated than the simple example I have used. To knit the pattern it is necessary to copy the marks on the side of the card. The thick arrows indicate that the lace carriage should be set to N and the thin arrows show that it should be set to F. These are much easier to follow if two different coloured markers are used when marking the card.

ELECTRONIC MACHINES

Copy the punchcard pattern which is one repeat (24 stitches by 48 rows). Mark the pattern to show that two rows should be knitted on row six and every following sixth row. (Use memo data or the lace window on the left-hand side of the mylar sheet.) Cast on and knit a few rows. Put the extension rails in position and place the lace carriage on the left-hand side. Check that the switch on the top of the lace carriage is set to N and move it for three rows. Move the switch to F and move it for three rows. Return the switch to N and knit two rows with the main carriage. Repeat this simple sequence – three rows with the lace carriage set to N, three rows with the lace carriage set to F, reset to N and knit two rows with the main carriage.

Owners of 930, 940, 950, and 950i machines have some examples of this stitch pattern in the Stitchworld book. The pattern numbers are 208 to 222. Follow the memo data to knit the patterns. If a flashing 0 shows in the window, move the lace carriage set to N, a flashing I shows that the lace carriage should be set to F and a number indicates that the main carriage should be used to knit. This information can also be inserted into your own patterns using the PPD or by owners of the 930 and 940.

The stitch knitted from the punchcard is shown in Fig. 4. Although these designs take longer to knit because of the extra rows using the lace carriage for the two settings, they are very attractive. Look for those designs which have a fairly simple sequence wherever possible, to avoid the danger of mistakes which can take a long time to rectify.

It is fairly easy to make up your own designs by combining a lace and fine lace pattern. Owners of punchcard machines must check that the pattern is still 24 stitches wide, but for electronic machines two patterns of any width can be used. Draw out the lace pattern, leaving two extra blank rows between the lace transfers. Mark the fine lace pattern into these two extra rows, then mark the last three rows of each sequence of transfers to be knitted with the lace carriage set to F.

If you have been having problems when knitting lace garments, look out for next month's article which will explain the special techniques used when knitting lace.

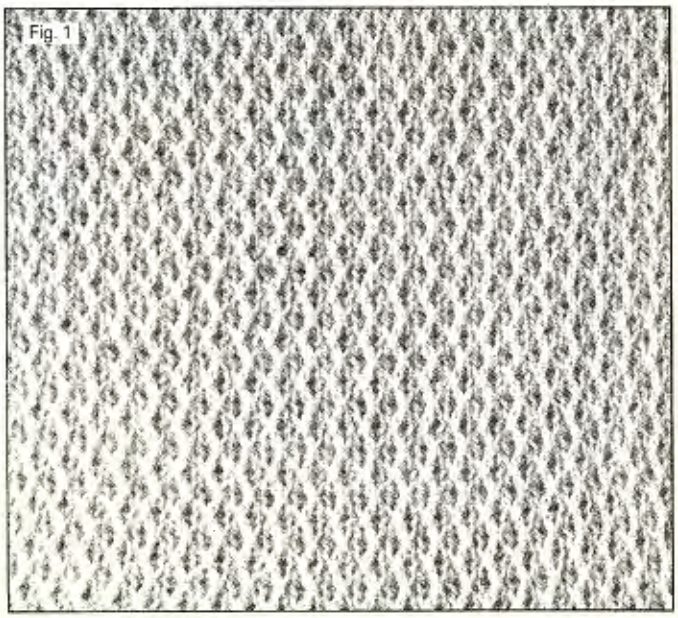


Fig. 1

Fig. 2

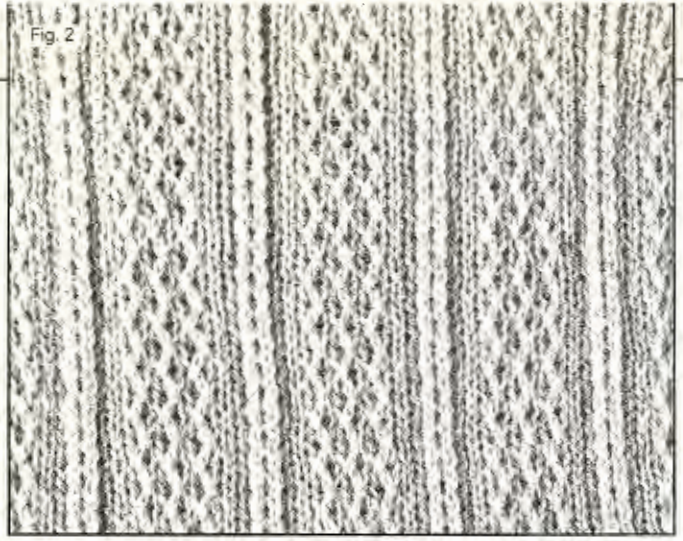


Fig. 4

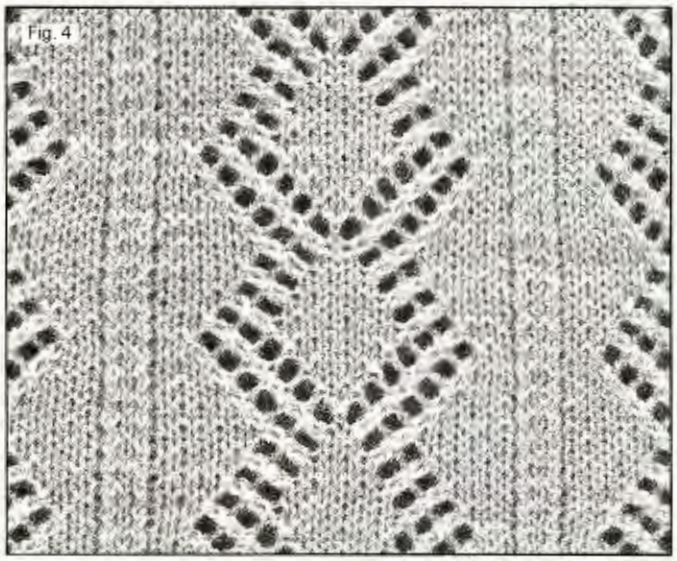
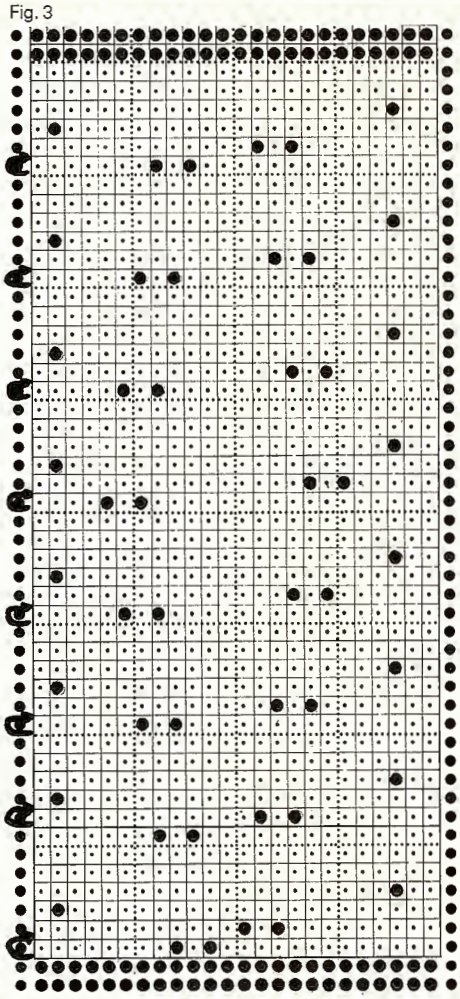


Fig. 3



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3 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Linaria 4-ply.
1 [1, 1, 1] × 500g cone in Grey 108 (MC).
1 [1, 1, 1] × 500g cone in Honey 414 (A).
1 [1, 1, 1] × 500g cone in Serpentine 408 (B).
1 [1, 1, 1] × 500g cone in Maroon 107 (C).

GARMENT WEIGHT
Finished garment in third size weighs 495g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 92 [97, 102, 107] cm, 36 [38, 40, 42] in
Actual size 103 [113, 119, 124] cm, 40½ [44½, 46¾, 48¾] in.
Length to shoulder 64 [65, 67, 69] cm, 25¼ [25½, 26½, 27¼] in.
Sleeve seam 46 cm, 18 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN
K 2 rows MC/B, 6 rows C/B, 2 rows MC/B, 2 rows MC/C, 6 rows A/C, 2 rows MC/C, 2 rows MC/A, 6 rows B/A and 2 rows MC/A. These 30 rows form pattern.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 81 [89, 93, 97] Ns at left and right of centre 0 to WP. 162 [178, 186, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 81 [88, 93, 97] Ns at left and 80 [88, 92, 97] Ns at right of centre 0 to WP. 161 [176, 185, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and MC, K 57 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST AND 3RD SIZES
Inc 1 st at right edge.

2ND SIZE
Inc 1 st at each end.

ALL SIZES
162 [178, 186, 194] sts.

ALL MACHINES
Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt **. K 224 [228, 236, 244] rows.

SHAPE NECK
Note patt row on card. Using a length of appropriate colour, cast off centre 34 sts. Using nylon cord, K 64 [72, 76, 80] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. K 2 rows. Cast off rem 52 [60, 64, 68] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 194 [198, 206, 214] rows.

SHAPE NECK
Note patt row on card. Using a length of appropriate colour, cast off centre 18 sts. Using nylon cord, K 72 [80, 84, 88] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 52 [60, 64, 68] sts rem. K 16 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 43 [47, 50, 53] Ns at left and right of centre 0 to WP. 86 [94, 100, 106] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 148 [156, 162, 168] sts. K 7 rows. RC shows 161 and work measures 40 cm, 15¾ in. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 74 [78, 82, 86] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 74 [77, 83, 86] Ns to WP. Work as for back from * to *.

ALL MACHINES
With P side facing, replace 86 [94, 100, 106] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+4, K 1 row. Cast off.

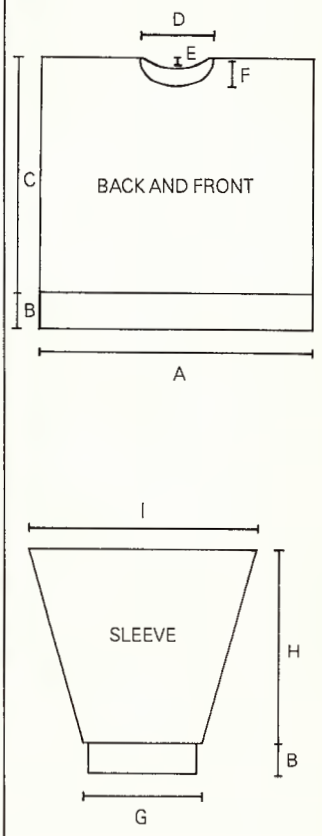
NECKBAND

Join right shoulder seam.

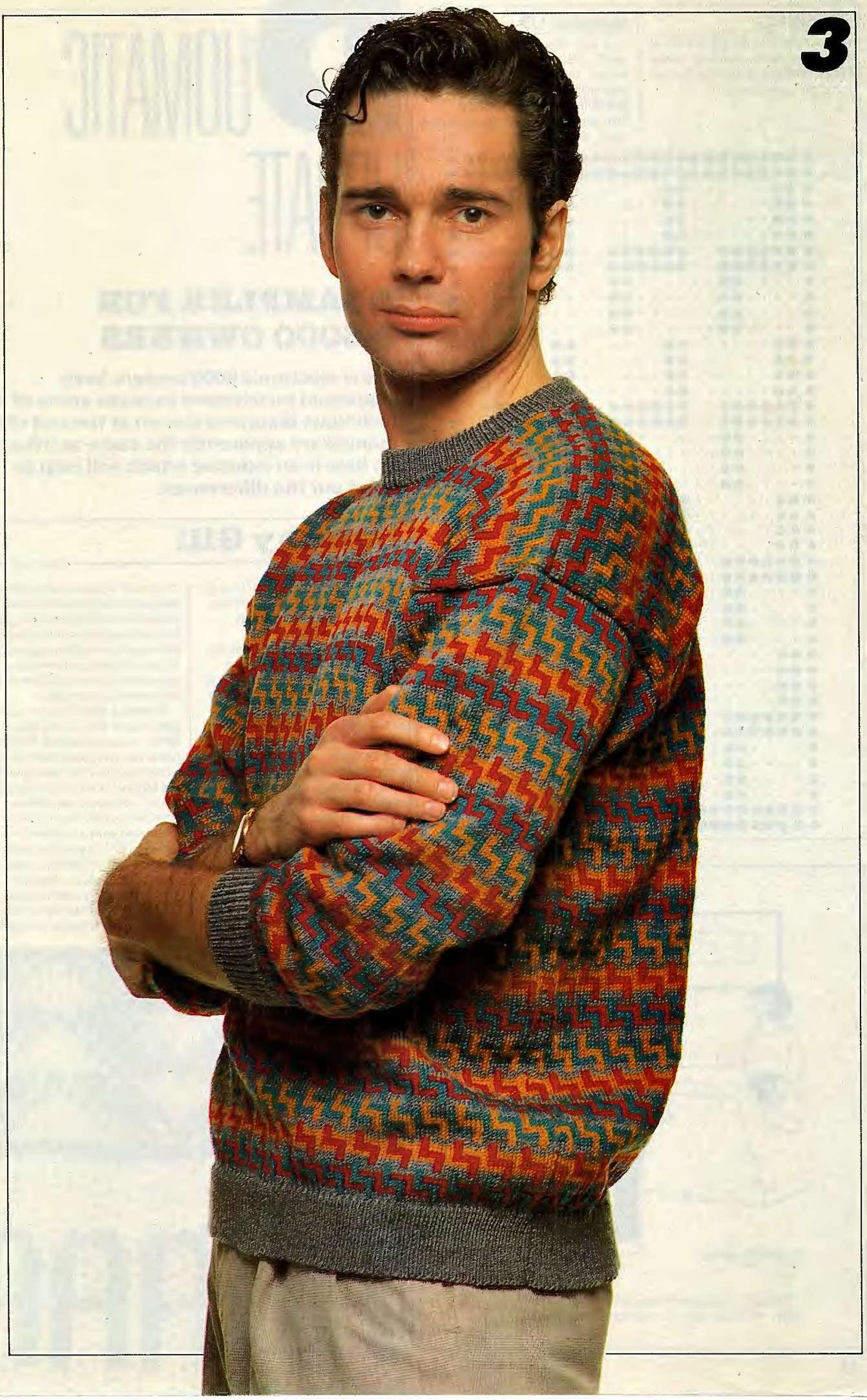
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 158 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 158 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, K 10 rows. Using MT–2, K 11 rows. Using MT–1, K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES
With P side facing, pick up 66 sts around back neck and 92 sts around front neck and place on to Ns. Using MT+4, K 1 row. Cast off.



A = 52 [57, 60, 62.5] cm
B = 6 cm
C = 58 [59, 61, 63] cm
D = 18.5 cm
E = 2 cm
F = 9.5 cm
G = 27.5 [30, 32, 34] cm
H = 40 cm
I = 47.5 [50, 52, 54] cm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PRESSING

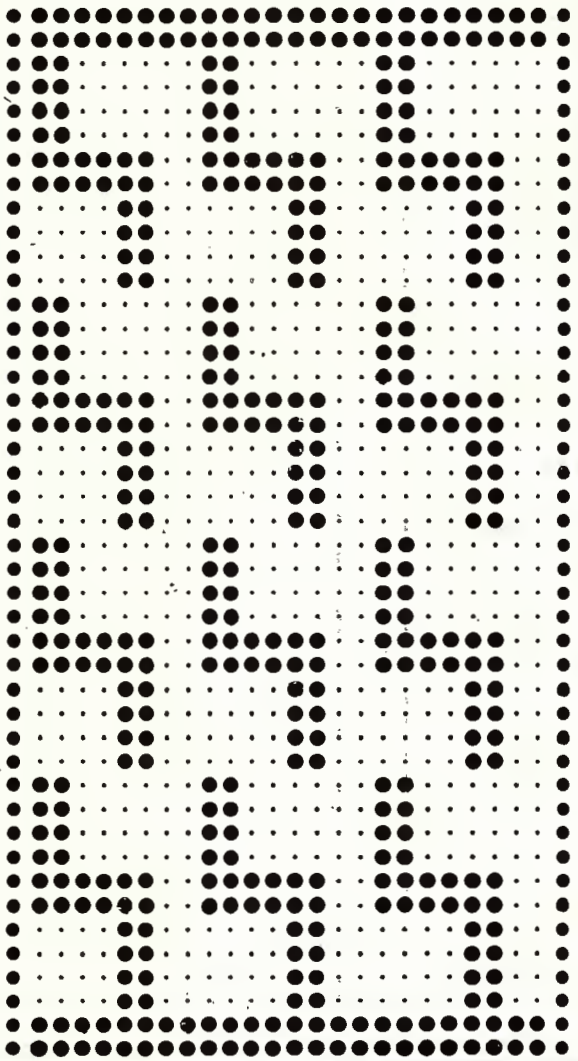
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



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DUOMATIC UPDATE

A SAMPLER FOR E 6000 OWNERS

A few electronic 6000 owners have expressed puzzlement because some of the technique diagrams shown at the end of the manual are apparently the same as others. So here is an exercise which will help to point out the differences.

Dorothy Gill

Each section (except 1277) covers three different treatments of the same technique, so you can compare the effects.

If you are already accustomed to your machine, at the end of every pattern row look at the way the thread travels from needle to needle and see how the position of the back bed pushers has influenced the build of the fabric. Do not worry if you do not understand what is going on at first, it is not important at this stage, merely interesting.

See how the various routines produce material of different widths, warning you that when doing your test pieces the stitch sample must be measured on the actual stitch to be used, not one that seems the same.

The colours have been kept to a minimum in order to eliminate prejudice due to preferences (choose two with a fairly strong contrast) and the stitch sizes have been kept consistent to give the different fabrics a fair chance. The separating rows should be in a dark colour, I used black.

Choose a stitch size to suit your yarn. I used 4/4 for Duo Spun. When you examine the finished piece you will understand why, in a real situation, the sizes given in the Model books for the two beds are sometimes quite different from each other. For instance, during the working of stitch pattern 1277 it would be much better if that on the front lock were larger than on the back.

Charts used are all the same number of squares high which helps you to compare the relative

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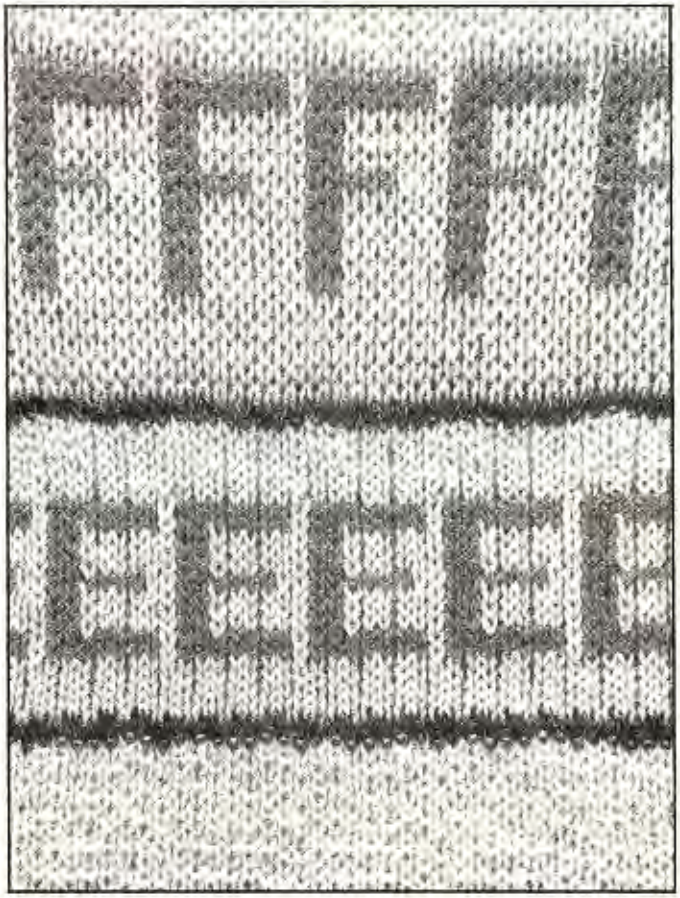

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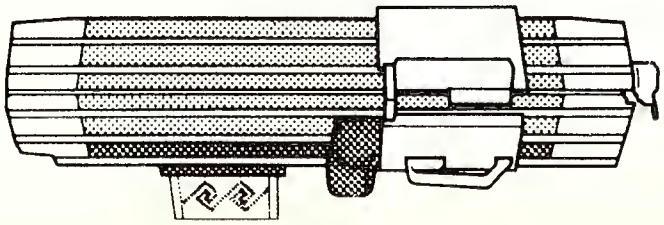

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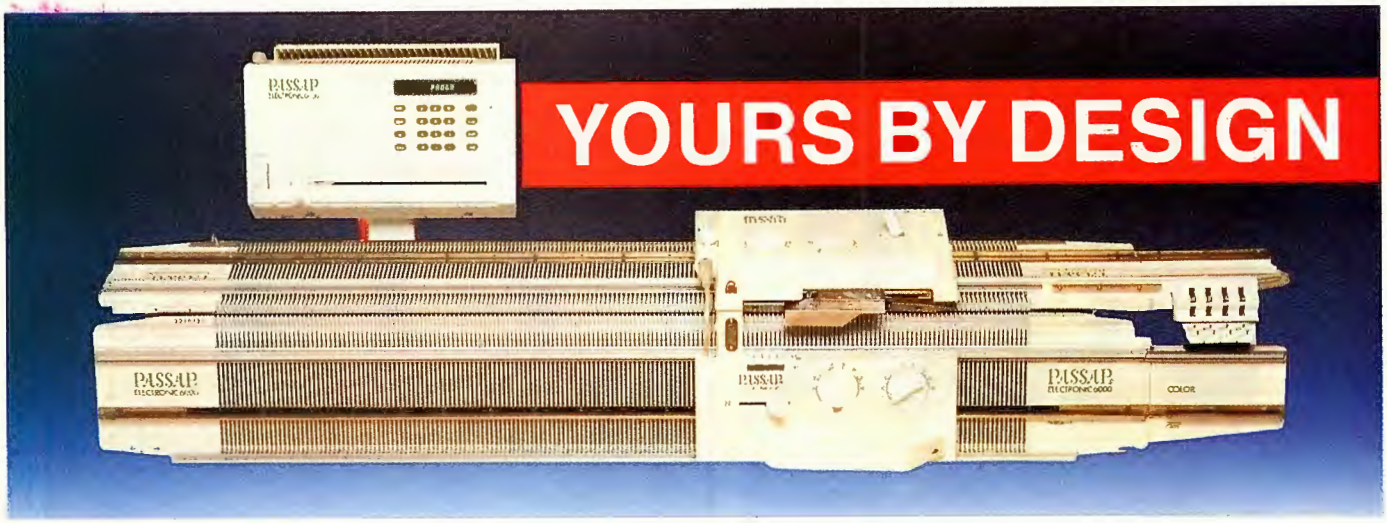

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Bernette

depth measurements produced by the different techniques (except 1277).

Techniques used are numbers 180 to 185 which tie up nicely with the stitch numbers 1180 to 1185 for the first letters of the alphabet. Needlebed diagrams are found on pages 156 and 157. Be careful to attend to the back pushers according to these diagrams when the console asks 'Pushers—'.

Enter the programme below and while you are knitting, tick each printed line as you start it and set the machine row counter to 000 as you finish it. This helps to avoid confusion.

At each change of colour, when you have not been using it for 20 rows put up an extra back bed needle and pusher (if necessary) about six places to the right to catch the new yarn, dropping off the stitch it makes after the second row and putting the needle and pusher away. This stops the new colour from pulling up the fabric at the right. If this is impossible because of the way the fabric works, reach up under the beds with the hook of the yellow tool and hold it down a little with that. If you are not yet ready to do all these samples on the same piece, reprogramme each section singly and knit six swatches instead of a strip.

Use cast on number 2, from needle 28 left to 29 right. (There is no need to programme the N/N lines, just set to N/N and knit them before touching the ABC button for next stitch. It will not affect the working of the console, just the row counter reading.)

Patterns. (ABC button, then key in the numbers.)

A No. 102. Knit 20 rows main, 2 rows black at N/N.

B No. 180. Knit 20 rows (for example 2 rows Main, 2 rows Contrast).

C No. 1180/180. Knit 48 rows M + C, then 20 rows M only, 2 rows black at N/N.

Note. Those of you who bought your machines during the first few months will have to correct the pusher diagram in your manual for 181. Those on the back bed should all be down in RP except the two end ones which should be up in WP, as in the note at the side of the diagram.

As this stitch can only be knitted using an all-over pattern, proceed as follows:-

D No. 1277/181*. Knit 72 rows M + C, then 2 rows black at N/N.

E No. 182. Knit 20 rows M + C. Cancel arrow for next SX/GX row and press in again before starting to knit section F.

F No. 1182/182. Knit 48 rows M + C, then 20 rows M only, 2 rows black at N/N.

G No. 183. Knit 20 rows M + C.

H No. 1183/183. Knit 48 rows M + C, then 20 rows M only, 2 rows black at N/N.

I No. 184. Knit 20 rows M + C, 4 rows M only.

J No. 1184/184. Knit 48 rows M + C, 20 rows M only, 2 rows black at N/N.

K No. 185. Knit 20 rows M + C.

L No. 1185/185. Knit 48 rows M + C, 20 rows M only, 2 rows M at N/N.

Transfer to one bed and cast off in your preferred way. Label each section with its technique number in the usual manner.

In each section (except 181) starting at the cast on edge, separated by black marker lines you will see first the correct structure of the fabric using both colours even though only one appears on the front surface, then the fabric with the chosen two colour pattern on the front surface and a variety of different effects on the back and thirdly the fabric in its incorrect form, where in most cases a 'phantom pattern' will be seen on the front and the material will not be regular. This tells you that when continuing with the same stitch in a single colour after an area of pattern is finished, the front bed pushers must be in a straight line to make the correct fabric, for example, the stitch pattern should be replaced by the basic technique number only.

Compare the look of the back of the fabrics and appreciate the various textures you have produced. Also ask yourself why I have occasionally given an extra instruction. Look at the hollow areas in section D.

When you have done this sampler, design one for yourself using perhaps the next six techniques in the book and the next six letters of the alphabet. Some will work well, others less well. Keep both samplers for reference when choosing techniques and stitch sizes later, or programme and knit patterns 1151/186, page 56; 1258/187, page 80; 1269/188, page 96; 1247/191, page 103. Perhaps, when more advanced, you could programme the actual number of each swatch. Try 1206, ADD 1213, ADD 1210/185 treating this as a single motif and positioning it according to the rules on page 69 and so on. You should have a piece of work with the technique number knitted in.

Other Duomatic owners can easily do the same research by knitting stitches from the 110-330 stitch pattern book choosing the same section of a punchcard for each type, for instance, two borders from card 8 in the standard set or rows 32 to 80 on card 6.

Try some of the 'A' settings on pages 73 and 74, for example, A, Ab, Ac, Ag and so on.

Separate them as above with a few rows in the main colour only, with the card working and also in the correct colour sequence but with no card. (Pushers must all be in working position on the front when starting.)

They are nearly all pictured somewhere (look in the book at 318 and 281 and so on). Make a record card as you go along in the way I have detailed above and, as usual, label each section with the stitch diagram too.

DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for our Star Letter.

Dear Anne
You might like to pass on the following information to Mrs Spencer (Helpline, December '89 issue).

The Singer Service Centre at the Norton Fitzwarren Trading Estate, Taunton, Somerset have old Singer machines which they are prepared to 'rob'. May I suggest that she writes to them to try to find point cams for her Singer KE2500.

Yours sincerely
Mrs P Mills
Cirencester, Gloucestershire

Thank you for this useful information Mrs Mills. I've published your letter because I'm sure Singer owners would like to make a note of the address for possible future needs.

Dear Anne
I'm writing to share an idea I have of neatening a single motif.

After knitting many motifs using the hold method and neatening that way, I decided to try to find another way round the problem instead of constantly worrying whether the needle I had on hold would be selected as part of the pattern.

I use my single motif cam and work one row across. I then go to the second stitch *after* the last contrast stitch and unravel it one row down. (The stitch and main yarn are in the needle hook.) I then lay the contrast yarn over the needle and push it behind the latch and then re-knit the stitch I dropped. This neatens perfectly and you don't have to worry about the needle you push forward to hold the contrast yarn interfering with the pattern.

It's also great when knitting names or motifs. You know exactly where to make a neatening stitch and the method works even if the stitch below the one you want to neaten is a contrast stitch. If this happens, all you are doing is putting the stitch back as it was before neatening.

I hope you can understand my tip, I do find it is hard to put an idea into words for someone else to follow.

Thank you for a very informative and helpful magazine.

Yours sincerely
Tina Spratt
Stockport, Cheshire

Dear Anne
In response to Mrs Davison's Star Letter on her problem of cabling, I'd like to pass on my way of cabling after experiencing her problems myself.

After crossing the stitches, push the six needles into holding position, push the needle return buttons into their knit position and knit the row. It knits the cabled stitches every time perfectly. Also, if the stitches on either side of the cable are also tight, push these needles into holding position as well.

I also find it helps if a needle on either side of the cable is left in non working position, to push the two needles into working position the row before cabling. The extra loops make 3×3 cabling much easier.

Yours sincerely
Janet Anoyrkatis
London, W13

Another useful tip for readers to try, Janet. Many thanks for taking the trouble to write and share it with us.

Dear Anne
I thought I'd drop you a line about our recent club activities.

Our open day and exhibition last October went off very well indeed. We attracted about 114 visitors and six of them became members on the spot! We made a profit of £183 (as against £75.83 the previous year) and the money will be used to purchase a ribber for our club Brother 836.

For next year, we've already arranged a much more adventurous exhibition and stand at a local Festival of Arts to be held in Dorking in the middle of October. This means we shall have a whole week in which we can display and demonstrate machine knitting. We can also exhibit and sell as well as take orders for garments. It won't be expensive because our local council will generously supply space and tables.

Whilst writing, may I mention a product I've found very useful for intarsia knitting. It's a magnetic chart board complete with two magnets. It works in this way. Place your chart (or book page) on the metal board and place the magnets either under or above the line you wish to follow. They can be placed anywhere on the board and adhere to the board through the paper. The magnets will not move unless you move them yourself! You can also obtain a chart magnifier (which is like a bulbous ruler) but I did not find this so useful because the magnifying section has a tendency to distort the chart lines just a little.

I hope you can pass on this information in your magazine. It's a fine production – well laid out and extremely useful in every way.

Yours sincerely
Mrs Enid D Ewer
Great Bookham, Surrey

Thank you for your news and hints, Enid. For readers who are interested, the Magnetic Chart Board can be obtained from Readicut Wools, Terry Mills, Ossett, West Yorkshire WF5 9BR and costs £2.45 plus 60p p&p. The Chart Magnifier can also be obtained from Readicut and costs £2.95. The products are illustrated, in colour in the Autumn/Winter 1989/1990 Readicut Catalogue and you can obtain a free copy by writing to them at the above address. Please mention the magazine when you write.

Dear Anne
Like Mrs C. M. Spencer (Helpline Dec '89), I also own a Singer KE 2500 – now obsolete. I have discovered, however, that Knitmaster punchcards fit, as do Knitmaster needles. (Take the needle with you to make sure they are the same.)

The other day, I knitted a single motif without the point cams Mrs Spencer referred to. After the machine selected the needles for the pattern, I pushed back to working position the needles not required – that is those outside the single motif area. This has to be done for every row of the pattern, but it's worth it as it works perfectly and there's no need to hunt out suppliers of point cams!

I hope this helps.

Yours sincerely
Mrs Anne Lee
Culloden, Inverness-shire

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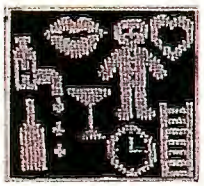

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TALKING TOYOTA

SKIRTING THE ISSUE

In Spring this lady's fancy lightly turns to thoughts of wearing skirts instead of trousers and this is certainly the time to start knitting them to be ready for the summer.

Shelagh Hollingworth

THE SIDEWAYS LOOK

That title probably makes you think I shall discuss the making of skirts using the holding position on the machine and in due course I shall but, in the meantime, I have to tell you that it was an unthinking sideways glance into a shop window last year that made me realise that trousers gave me a "Miss World" appearance, not so much beautiful, as global in shape. It came as quite a shock, in fact I did a double take to make sure it was really me. Since then, except in the coldest weather I have been wearing dresses or skirts and tops and naturally, higher heeled shoes and I can see the difference.

I have made skirts on the machine for my designs but have never actually made one for myself. They have been one of the garments I have thought looked best on slim ladies but I do accept that this is all in the mind, because I have seen some ladies in sizes larger than mine looking elegant and distinguished in knitted suits, so it must be time to make some for myself.

The obvious first choice is the sideways knitted skirt. These are very simple on any standard machine and present no problems on the Toyota K858. Before you start you will make your tension sample, that goes without saying, but once I have established the tension I subject my sample (quite a large sample) to all the terrible things I intend to do to the finished fabric, for example, I press it to death if I think the fabric will stand it. This is because pressing often "sets" the fabric and prevents it from dropping in wear and it is vital to test this on a small piece first. Just the sheer weight of the skirt may cause it to drop and if you are using a yarn that simply cannot be pressed it will be necessary for you to work a full panel first and leave this to hang for at least 24 hours, measuring the length before and after the hanging. This is a wise move before tackling any sideways knitted skirt. If you treat the panel as you intend to treat the finished garment, all you need to do is to measure along the top edge of the panel to see how many times you need to repeat the panel to make the full size.

So far, so good, but do remember to allow for some movement, you won't want the skirt to be skin tight, especially in summer. The least amount of movement allowance is five cm but these sideways skirts usually look better for a bit of a swirl; if you want the extra fabric at the lower edge arrange for more rows at the edge.

If you cast on and off with waste yarn you can either graft the seam together to make it invisible or just cast off the two edges together. Then turn in the top for the waistband and either turn up a hem or, as I do, work a neat row of double crochet around the lower edge.

MAKING THE PANELLED SKIRT

This goes back to my dressmaking days but do not be put off, I didn't like them either. I was a student and although there were plenty of things I didn't like having to do I was obliged to do them to pass the exams. Fortunately the basics of them stuck in my mind.

If you have the use of a charting device you'll be in luck but either way, you still have to know the basic shape of the panels. For a simple four-panel skirt you will need the waist measurement plus five cm and the finished lower edge measurement. These are best taken from a skirt that fits you comfortably and if it is 'A' line the skirt may be anything around 170 cm round the lower edge.

Measure the length as well. Once you have established the tension you will be using you can work out how many stitches are needed for around the waist – divide this by four. Calculate the stitches for the lower edge and divide that number by four. A calculator makes very short work of this. The last calculation (I promise you) is to subtract the waist stitches from the lower edge stitches to see how many decrease rows you will have to make. You can space out the decreases evenly as you work up the panel but for better shaping, make the number of rows larger between the first increase rows and fewer towards the waist edge. Allow approximately 20 cm below the waistband at top hip level.

As before, if you have time, it will pay dividends to hang a panel for 24 hours to test for any drop. When you make up a panelled skirt it looks better to have the seams either side of centre front, half way between centre front and side edges, rather than a seam at centre front and back and side seams. Dressmakers usually sew a skirt seam from the lower edge up towards the waist and I have never found any reason for changing this method. On knitted skirts I like to have ribbed waistbands, in single rib, not doubled over, then I attach the elastic to the wrong side with sewn herringbone casing stitch. A hangover from hand knitting days, again because I haven't found any other method I prefer.

Making a six-panelled skirt is similar but the overall measurements must be divided by six. Do not forget to allow an extra stitch or so at each edge for seaming. If you were using cloth you would have at least a one cm allowance for seams but with the bulky nature of knitted fabric a narrower seam is generally better.

Turn up a hem if it suits the look or work a double crochet edge to finish the lower edge. I find that panelled skirts look really good made in tiny patterns such as small squares and mini checks and these are so easy to work with the zig-zag method that I don't bother with a punchcard. If I can make the decreases at regular intervals the whole thing seems to take on a great rhythm, moving my hands from the dials to the selection lever and every so often decreasing at the side edges. I do make a mark though, on a sheet of paper every time I make the decreases because I can get so carried away with making the fabric I could easily leave something out.

SKIRTS FOR SUITS

I'm not ashamed to say that I am always on the look out for slimming lines and, having taken advice from she-who-knows-best (my daughter), I agree that straight lines suit me better than being belted or waistbanded in the middle. It follows that a knitted suit can make an ideal outfit for me if I keep to fairly small patterns and the top fits sleekly over the skirt.

It isn't easy to make a sideways knitted skirt that will hang in straight lines below a sweater and even with a panelled skirt I need to be pretty clever to get the top to sit just right on the skirt without it sticking out too much below, with a standard lamp effect. To get around this I like to make skirts with a yoke and then sew straight knitted panels on to the yoke. Although I have left this style till last it is the one I personally like best and intend to make for myself. I can check the length of the yoke, plus a waistband and make the top just the right length to finish where the panels begin. In that way there will be the straight lines of the top continuing straight down

"Brother knitting machines were stolen from a shop last month. Police are on the lookout for a beautifully turned out gang."

the lines of the skirt. The top can be in lace or punchcard fabric and the skirt in matching plain fabric or, if I want to be really daring, I could go in for pattern all-over.

The yoke is usually 20 cm approximately in length to reach the upper hip size and doesn't need a very full allowance as the panels will cover the very widest part of the hips. You can cast on by hand with main yarn if you wish but I prefer to use waste yarn and knit a few rows to give me some fabric to hang the small claw weights on to. After two main colour rows I work about eight holding rows so that the centre is slightly deeper. This is vital because no matter how slim you are you are unlikely to be as flat as paper and this makes for a slight curve of the body. After that continue to knit, decreasing to the waist size. You can knit in a hem for the waist elastic or make a ribbed band, double or single. That is for one side, the other side is worked in the same way.

As with the panelled and shaped skirt, you need to measure the length of this skirt, then subtract the length of the yoke and waistband. Using the hand cast on method, cast on enough stitches for each panel. This, I know, sounds pretty vague but depends upon how many panels you want and how full they are to be. Soft unpressed pleats are what we are after. You already have the yoke pieces made, so you can measure to see how many centimetres you need. Allow for at least 45 cm for each panel width if you are making four panels. Knit each panel straight and cast off. After pressing or treating the fabric in the way you wish, seam the panels and arrange the top edges against the yoke pieces, pinning the pieces carefully with equally folded pleats. You can have a double inverted pleat at centre front and back with a box pleat at the side edges, or reverse the arrangement and have the box pleat at the front and back. It's best to baste the pleats in place and try the skirt on and if you are happy with the fit, then sew the pleats in place on to the yoke.

Do not be tempted to press the pleats, the look of this line depends on having soft flowing folds.

Now, if it's pressed pleats you're after I would think that one of those steaming kits I've seen advertised would be a delight. I think I need to make one of these skirts first so that I can tell myself I cannot live without a steaming kit – trouble is the house is already bursting at the seams.

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4 CHECK PATTERN CARDIGAN

PATTERN RATING

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This pattern is suitable for standard gauge punchcard and electronic machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply.
1 [1] × 500g cone in Larkspur 13 (MC).
1 [1] × 500g cone in Sand 39 (C).
9 small buttons.

GARMENT WEIGHT

Finished garment in first size weighs 585g.

The fibre content of this yarn is 100% Wool. For further details about local or mail order stockists, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in
Actual size 106 [122] cm, 41¾ [48] in.
Length to shoulder 60 [63.5] cm, 23¾ [25] in.
Sleeve seam 42 [44.5] cm, 16½ [17½] in.

Instructions are written for the smallest size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

31 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 2 (right) for 560 machines or 2 (left) for 580 machines.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 83 [95] Ns at left and right of centre 0 to WP. 166 [190] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 50 rows. Transfer sts for st st *. Inc 1 st at right edge. 167 [191] sts.

MACHINES WITHOUT RIBBER

Push 83 [95] Ns at left and 84 [96] Ns at right of centre 0 to WP. 167 [191] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 101 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B. Set RC at 000. Using MT, K 88 [98] rows. Work measures 35.5 [38] cm, 14 [15] in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 139 [157] sts rem, then on every foll alt row until 127 [139] sts rem. K 74 [69] rows. RC shows 182 [196] and work measures 60 [63.5] cm, 23¾ [25] in.

SHAPE SHOULDERS

Cast off 10 [11] sts at beg of next 6 rows and 8 [9] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 51 [55] Ns and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 36 [48] Ns at left and 48 Ns at right of centre 0 to WP. 84 [96] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 36 [48] Ns at left and 47 Ns at right of centre 0 to WP. 83 [95] Ns. Work as for back from * to *. Inc 1 st at right edge. 84 [96] sts.

ALL MACHINES

** Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B. Set RC at 000. Using MT, K 88 [98] rows. Work measures 35.5 [38] cm, 14 [15] in. K 1 row extra for left front only.

SHAPE ARMHOLE

Cast off 8 sts at beg of next row, K 1 row. Dec 1 st at armhole edge on every row until 70 [79] sts rem, then on every foll alt row until 64 [70] sts rem. K 49 [42] rows.

SHAPE NECK

Cast off 10 [12] sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at neck edge on every row until 43 [47] sts rem, then on every foll alt row until 38 [42] sts rem. K 4 [6] rows.

SHAPE SHOULDER

Cast off 10 [11] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 8 [9] sts **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 47 Ns at left and 37 [49] Ns at right of centre 0 to WP. 84 [96] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 46 Ns at left and 37 [49] Ns at right of centre 0 to WP. 83 [95] Ns. Work as for back from * to *. Inc 1 st at left edge. 84 [96] sts.

ALL MACHINES

Work as for right front from ** to ** reversing shapings by noting alteration in number of rows worked.

SLEEVES

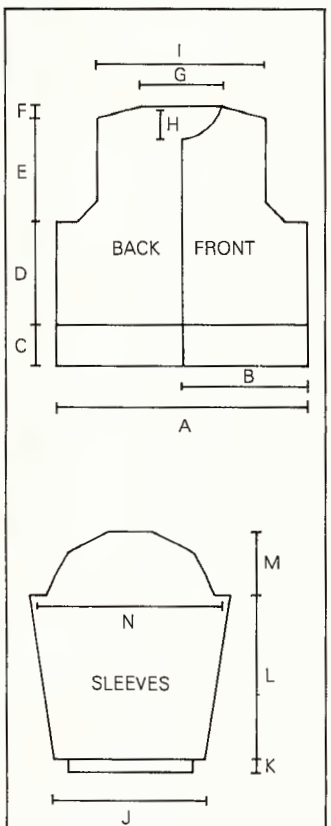
Insert card and lock on first row. Push 54 [57] Ns at left and 55 [58] Ns at right of centre 0 to WP. 109 [115] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B. Shape sides by inc 1 st at each end of next and every foll 12th row until there are 135 [141] sts. K 3 [13] rows. RC shows 149 [159] and work measures 39 [41.5] cm, 15¼ [16¼] in.

SHAPE TOP

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 99 [103] sts rem, then on every row until 39 sts rem. Cast off.

CUFFS

Insert card and lock on first row. Push 36 Ns at left and 37 Ns at right of centre 0 to WP. 73 Ns. * Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 3 rows. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B. Using MT–1, K 5 rows. Cont in st st and MC. Using MT–2, K 3 rows. Using MT+1, K 1 row. Using MT–2, K 12 rows. RC shows 24. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row *. With P side facing, replace 109 [115] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+1, K 2 rows. Cast off.



A = 53.5 [61.5] cm
B = 26.75 [30.75] cm
C = 12.5 cm
D = 23 [25.5] cm
E = 24.5 [25.5] cm
F = 2 cm
G = 16.5 [17.5] cm
H = 8.5 [9] cm
I = 40.5 [44.5] cm
J = 35 [37] cm
K = 3 cm
L = 39 [41.5] cm
M = 13.5 [14.5] cm
N = 43 [45] cm

◀ 30

NECKBAND

Join shoulder seams. Insert card and lock on first row. Push 60 [66] Ns at left and 61 [67] Ns at right of centre 0 to WP. 121 [133] Ns. Work as for cuffs from * to *. With P side facing, pick up 35 [39] sts up left side of front neck, 51 [55] sts across back neck and 35 [39] sts down right side of front neck and place on to Ns. Using MT+1, K 2 rows. Cast off.

BUTTONHOLE BAND

Insert card and lock on first row. Push 87 Ns at left and 76 [88] Ns at right of centre 0 to WP. 163 [175] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 3 rows. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B. Using MT−1, K 2 rows. Counting from left edge and using lengths of WY, make buttonholes over 3rd, 4th, 5th, 15th, 16th, 17th, 27th, 28th, 29th, 39th, 40th, 41st, 63rd, 64th, 65th, 87th, 88th, 89th, 111th, 112th, 113th, 135th, 136th, 137th, 159th, 160th and 161st [3rd, 4th, 5th, 15th, 16th, 17th, 27th, 28th, 29th, 51st, 52nd, 53rd, 75th, 76th, 77th, 99th, 100th, 101st, 123rd, 124th, 125th, 147th, 148th, 149th, 171st, 172nd and 173rd] sts. K 3 rows. Cont in st st and MC. Using MT−2, K 3 rows. Using MT+1, K 1 row. Using MT−2, K 6 rows. Pick up the upper loops of buttonholes (above WY) and place on to corresponding Ns. Using lengths of MC, cast off these 9 sets of 3 sts. Replace sts below WY on to empty Ns. K 6 rows. RC shows 24. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. With P side facing, pick up sts along right front edge and place on to Ns. Using MT+1, K 2 rows. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes and reading left front for right front.

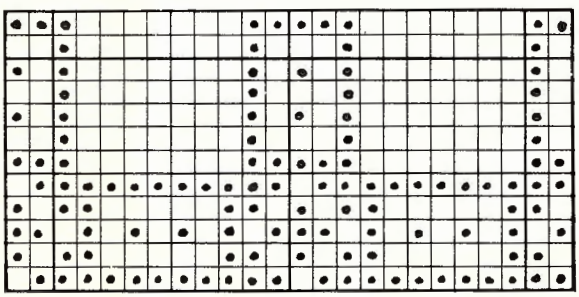
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams. Set in sleeves. Neaten ends of bands. Sew on buttons.

PUNCHCARD AND ELECTRONIC CHART



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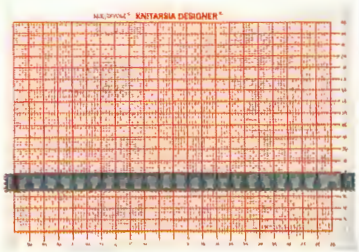

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TEACH-IN

JACQUARD KNITTING ON KNITMASTER AND BROTHER MACHINES

I enjoy writing articles (and making videos) because among other things it brings me into contact with so many knitters. Knitters come and talk to me at the knitting shows and we both feel we know each other.

Ann Kite

Before I get started on the mysteries of jacquard, let me say how happy I am to become a contributor to Machine Knitting Monthly. I have been knitting for 18 years and for the last six years I have been writing a monthly article for "World of Knitting" (which is no longer being published). It was the editor of "World of Knitting", Sandra Williams, who got me started with writing about machine knitting and I've come to enjoy writing about knitting almost as much as knitting itself! So thank you Sandra and thank you Anne for offering my articles a home with "MKM".

I enjoy writing articles (and making videos) because among other things it brings me into contact with so many knitters. Knitters come and talk to me at the knitting shows and we both feel we know each other. If you've ever wondered if it's worth commenting to an author about their writing, may I say I am always very glad when someone does. I specialise in articles that teach, the sort that I hope make you sit at your machine and try something. I sometimes wonder if "anyone out there" is reading and understanding them, so it's very encouraging when someone comes up at an exhibition and tells me that they have learnt something.

So having said how much I enjoy writing articles, let's get on with this one. I've chosen to write about double jacquard, because it's something I was asked about a lot at knitting shows during the autumn last year. Double jacquard is Fair Isle without floats, knitted using the ribber and a colour changer on Knitmaster and Brother standard gauge machines and on the Brother 260 Chunky.

At the beginning of this article I wrote "the mysteries of double jacquard". I said this because I know many knitters find it hard to understand what is happening as they knit double jacquard. Actually the principle is quite simple and once it is understood most knitters say "but of course, why couldn't I see that before".

When I am teaching it in class, I find there are two aspects that have to be tackled. One is the actual knitting and the second is designing (or adapting) and punching a card for jacquard. It is very much a chicken-and-egg situation. It can be difficult to understand either until you've done both! So have patience, knit your way through this article and then punch a card with me and hopefully you'll then have cracked it! Electronic owners of course don't have to mark out their mylar sheets in a special way for jacquard. The jacquard switch will do it for them. However, if you follow the logic of punching out a card, you'll understand what your machine is doing for you electronically.

Basic double jacquard is knitted on full needle rib, that is all the needles are working (Fig. 1). So the ribber must be on half pitch (so that the needles don't meet head on). Because all the needles are working there isn't much space between them so you must use a fine yarn (two ply for standard gauge or double-knit for the Brother 260) and of course you must use your close knit bar to help the stitches on the main bed knit off. To start with we'll use two colours only.

So now go to your machine and thread the background yarn through the left arm of the colour changer yarn mast (if you have a Knitmaster) and through the right arm if you have a Brother. Then thread a second colour through the arm next to the one with the background yarn. Although you're only using two colours for your first attempt, you must use the colour changer yarn mast, because its tension is stronger than the standard yarn mast and therefore it can take up any slack yarn created by going into the colour changer. Cast on using the background colour and knit ten rows or so of full needle rib, finishing with the carriage at the right.

Now thread the second colour through the colour changer into holder B on the Knitmaster and 2 on the Brother. On the Knitmaster when taking it from the yarn mast holder, bring it to the front of the background yarn running from the mast to the carriage without wrapping it around the background yarn in any way.

I find the easiest way to thread the colour changer is to take the yarn from the yarn mast, tie a loop in it and pull it through between the ribber and the main bed. I then remove the left-hand weight from the comb, hook the yarn around the weight and replace the weight on the comb. Then I thread the yarn through the colour changer, making sure the yarn isn't caught around any sinker posts.

Notice I attach the yarn to a weight which goes on the comb, not to part of the machine or the clamps. This ensures that I don't leave the yarn end attached to the machine which would pull the knitting up, working against the comb and weights during knitting and causing a jam.

Next check your cones on the floor, they should be spread well apart. I always position them in the same pattern as the yarn guide on the yarn mast. So with Brother they are in a straight line; with Knitmaster the background yarn is further away from the machine and more to the left than the pattern yarn. All this attention to detail may seem boringly tedious, but I find it necessary. There is a law for knitting with the colour changer which says that if the yarns can possibly tangle, then they will.

Finally, position the empty yarn holder (which should be A on Knitmaster and 1 on Brother) in the "ready to take the yarn position", that's position 2 on the Knitmaster and changer button in on the Brother. (To reach position 2 on the Knitmaster, push in the button and then move the feeding lever to the left.)

We're now ready to tackle double jacquard, but if you've not used your double-bed colour changer before then I suggest you start by using it to knit striped full needle rib to get the feel of it before tackling double jacquard.

For your first attempt at double jacquard, use the punchcards that came with your colour changer if you have a punchcard machine, or any Fair Isle pattern if you have an electronic. Choose a pattern

1 FIG. 1

Main bed
Ribber. Half pitch
Needle arrangement for full needle rib and jacquard.

2 FIG. 2 CARRIAGE SETTINGS FOR FREE PASSES

KNITMASTER

Main Carriage	In released position
Ribber carriage set levers	0
Pick Knob	←
(SRP60 only) Auto set lever	1
(SRP60 only) Driving cam for autoset	Not used

BROTHER

		NOT SELECTING	SELECTING
Main carriage	Part buttons	In	In
	Change knot	NL	KC
Ribber carriage	Cam levers	PR	PR
	Tucking lever	R	R
(850 only)	Change knobs	I	I

3 FIG. 3 CARRIAGE SETTINGS FOR DOUBLE JACQUARD

KNITMASTER

Main carriage	Cam lever	S or SJ (electronic)
	Side levers	▽ (punchcard only)
Ribber	Set levers	1
	Pick knob	←
(SRP60 only)	Auto set	1
(SRP60 only)	Driving cam for autoset	Not used

BROTHER

Main carriage	Part buttons	In
	Change knob	KC
Ribber	Cam levers	N
	Tucking lever	R
(850 only)	Change knobs	I

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ANN KITE VIDEOS SPECIAL BIRTHDAY OFFER

It's not only MKM's birthday, it's also just five years since ANN KITE began to script the first video in her best-selling series of tuition videos for machine knitters. And as Ann has just joined us as a regular contributor, both she *and* MKM felt there was something special to celebrate. SO WE'VE DREAMED UP SOMETHING BETWEEN US WHICH WE FEEL SURE WILL DELIGHT YOU ALL – some super savings on Ann's video series.

In the early part of each year, Ann usually runs a magazine offer giving generous discounts on all her videos. So this year she is doing the same thing with 'MKM' – but with BEST EVER savings specially for our joint birthday!

Ann says, 'I plan to continue my yearly magazine offer, but I don't ever expect to make such attractive discounts again. You can save at least £10, and perhaps as much as £50 off our full retail prices. This really *is* a special occasion. HAPPY BIRTHDAY, 'MKM'!!"

Ann was the first to produce a video for machine knitters, and her original idea of an EDUCATIONAL series still makes her videos unique. To find out more, our Editor Anne Smith has been chatting to Ann, and here are some of the things she has been able to discover.

Thorough Approach

Video is still quite a new medium for teaching and learning, so I asked Ann, "Can you *really* learn from an ANN KITE video". She replied, "Obviously I was nervous about this five years ago, and I can still remember the anxiety as we mailed the first videos. Mind you, I'd asked my 14-year old son to work right through the video to check it out 'for real', so I didn't think there was much else I could do. He reported that the only thing I'd missed out was how to thread a sewing needle, so I thought I'd probably met my main aim of 'thoroughness'! And within days I knew I'd achieved what I wanted – the letters and 'phone calls started straight away and haven't stopped since. KNITTERS REALLY DO LEARN, and they're so often SO SURPRISED!!! And they just have to ring or write and tell me."

Picture Tells The Story

I felt there had to be a reason for this, so next I asked Ann if she'd been able to work out what it was that knitters liked about her videos. "Yes", she said, "knitters like three aspects of my videos in particular. One stands out way ahead of the others, and that's the ADDED COMMENTARY. We worked out early on that knitters would be buying a video to WATCH, not to LISTEN TO, so until the very end of each production we concentrate on telling a PICTURE STORY. We actually think you could learn a large part of what's on an ANN KITE video if you were deaf (and it may be significant that I've suffered from progressive hearing loss myself for 20 years). ONLY WHEN THE PICTURES ARE COMPLETE FROM END TO END do we work out the final commentary – and that's just what it is, a COMMENTARY to reinforce and support the picture, but NOT TO ADD TO IT in any material way. This approach substantially increases our production costs but there's no doubt at all that it's what knitters want."

Using Educational Skills

"I use a professional production team who have a lifetime's experience with audio-visual aids in full-time education. My cameraman was 'cutting his teeth' on video way before people like the BBC began to use it. Sometimes I find it difficult to think of the pictures to clearly show what I want to say, and this is where my Director really helps me. He is always looking for 'good television' and 'good teaching' which starts with good pictures.

"I've been extremely fortunate with my production team. When I started, *I* knew how to teach machine knitting. *They* have taught me how to teach it on video. I'm convinced their contribution is essential – you really can't make educational videos without employing educational skills!

"Another very popular feature is my own almost total absence from the screen! I say 'hello' and 'goodbye', but apart from that you mostly just see my finger tips. This suits me fine. I'm very happy to sit and knit in front of the camera, but 'talking to camera' I hate! I just freeze! Another thing knitters like is that the camera is always on their side of the machine. A knitter would NEVER stand on the 'wrong' side to learn from a teacher, so why put the camera there?

There Is Always A Garment

"The final thing that knitters love is that they ALWAYS COMPLETE A GARMENT. I believe that it is not sufficient to show knitters a series of techniques – they need to see how they are used in making garments. And of course ALL THE VITAL STEPS MUST BE ON THE SCREEN, not just in a workbook. Knitters buy a video to WATCH, so it's quite wrong to give them things to read – I just provide a simple booklet setting out the patterns for the garments. It was quite easy to *decide* on this approach, but I found it *very* difficult to stick to in the early days. This was because it made my first video nearly three hours long, which had probably never been done before. But again it was so obviously what knitters wanted that only now, five years on, am I beginning to consider much shorter videos, probably on the ribber, linked in a series making one or more garments, but not producing a garment with *every* video'.

Gradually Increasing Skills

With this emphasis on making

videos become repetitive. I asked Ann about this.

"No, you don't watch me knitting 125 rows from welt to armhole! What we *do* show is the interesting or difficult bits, like shaping the necks. I've also included different ways of doing the same thing on different videos, so that knitters are gradually increasing their skills. So, if you work your way through videos 1 and 2 you knit three garments, during which you learn two different necklines, two different holding positions, and three different neckbands. On video no. 3, for intarsia, you don't just learn how to knit intarsia, but how to incorporate it into a garment. On this video I don't cover necklines again, though they are included in the pattern in the booklet'.

One of Ann's great strengths is that she is an 'all-rounder'. She has no noticeable prejudices about any of the popular makes of machine, and has taught satisfied students on just about every machine in the last 16 years. Although her videos clearly can't have every machine on them, she was determined to include a Knitmaster, Brother and Toyota machine on each video wherever it was practicable. This has probably been the most difficult aspect of her videos to explain to knitters, who want a video just for *their* machine. I asked her about this.

Preparation Is Important

"Yes, it's easy for people to get the wrong idea on this. For example, on my beginners' video (no. 1) we don't cast on until nearly 25 minutes into the tape, and rumour says that this is because you have to watch about ten machines being set up!!! The *real* reason is that PREPARING TO KNIT is very important and takes time. You have to set up the machine, look at the controls, prepare the yarn and so on. If this is not learned properly, the knitter will never get started and in fact dozens (before they buy the video) have come to grief in these early stages.

'The general principle I work to is that students have to skip a few seconds here and there, or just occasionally a longer length of a few minutes. But a high proportion of every video (something like 90 per cent) applies to the knitters' machine whatever Knitmaster, Brother or Toyota model she may have.

A Commonsense Approach

'This works because a lot of what the knitter has to learn, for example increasing and casting off, is the same whatever machine she's working on, so I show it on just one machine. Where the knitter *does* need to see her own machine, for example when I'm talking about the holding lever(s), then each carriage is shown in turn.

'We think this is a commonsense approach, but where it clearly won't

Knitmaster electronics. (We hope eventually to produce a version for the Brother electronics.)

'There are two reasons I'm convinced about this way of doing things. First, I believe my students come to my classes or buy my videos BECAUSE THEY WANT TO LEARN MACHINE KNITTING, not just because they want to learn how to use a knitting machine. This may seem a fine distinction, but it's a vital one. As a result, I like to feel that my students are able to transfer to another knitting machine if they ever want to – and many knitters do. The other reason I think I'm right to cover the three makes is quite simply that the only alternative just doesn't work. Think, someone has got to get round to filming three times as much as I have done to cover the same ground! The costs of doing this would be so prohibitive that I just don't think it's going to happen. For instance, after five years my beginners' video no.1 is still the only beginners' video to include necklines and neckbands (*and* two sorts of each!).'

Positive And Confident

In chatting to Ann so far, I had found her so positive and confident in what she was doing that I felt there *had* to be some doubts or disappointments along the road to producing a salable video series. Would she admit to any?

"Oh, yes! The doubts came early on, though I think they're now mainly in the past as I've already said. The disappointments came later and I am sure will change as time goes by. My main disappointment is that video is still not seen as a serious medium for teaching and learning. It has a TV-style chat-show image, though it is fair to say that many of the few non-entertainment videos on the market do in fact foster such an image. Whereas what *I* am producing is permanent and long-term published material which is much more akin to a *book*. One of the side-effects of this is that every magazine carries a regular book review column which looks at every new book of interest to knitters. Yet getting a video reviewed often seems to require superhuman efforts.

"Another aspect of this is that if you buy a book about machine knitting, then you will find at the back a list of yarn suppliers, magazines, books and so on, but videos are never mentioned.

"I would also like to see that every time 'learning to knit' is mentioned in a magazine, that videos are mentioned alongside evening classes and tutors. After all, the UK does have one of the highest rates of video ownership in the world.

Used By National Training Institutions

"Having said this, on the positive side my videos are recognised as an educational tool by bodies like the public library service, and national training institutions like the Highlands and Islands Development Board, the Scottish Textiles College and the Rural Training Authority in the Irish Republic. They have all made use of each of my new titles as they've been released.

Improvements In Teaching

"Also of course, the whole area of formal teaching in machine knitting is still very loosely organised. It really is extremely difficult to establish any form of accepted standard when sources such as evening classes and private tutors vary so enormously. Knitters just don't know what to expect, so how on earth can they assess value-for-money?

"But having said this, I think things will slowly change. The City and Guilds courses are already helping knitters to see that machine knitting can if they wish be taken very seriously and, to get the most from it, needs properly structured learning over a prolonged period."

We're Ahead Of The USA

Next I asked Ann, "Is video here to stay?".

"Well obviously I think so! But yes, it is, though it is interesting to reflect on the large differences between ourselves and the North American market, particularly the USA. Whereas here there *are* one or two serious producers who are well-established, in the USA this has only just begun to happen, and in a very faltering way. Machine knitters over there have spent several years buying cheaply-produced home-videos of no more than passing interest, at inflated prices, and it will be interesting to see whether the newer much better material now being produced over there will be able to make any headway against that sort of background. I'm not quite sure why poor-quality videos didn't appear here (though regrettably there have been recent signs that they might, even now), but I think there is no doubt that British knitters are less likely to be fobbed off with poorly produced videos than their sisters in the USA.

Video Learning For £5 Per Hour

"Of course, it all boils down to economics in the end, and I think that in the UK (though probably not in the USA) it has now been proved beyond reasonable doubt that learning from a well-produced tuition video is very, very cost-effective. With 16 years' experience of teaching, I've no doubt at all that an hour's viewing on any of my videos is worth *at least* three hours' private one-to-one tuition from a *good* teacher. This figure is widely accepted, but I'm just completing a market survey amongst my customers which will enable me to confirm it finally.

"This means that the cost of video-learning is now down to £5 PER HOUR OF EQUIVALENT PRIVATE TUITION and it's actually the same now as when I started five years ago! I don't foresee that I shall need to increase this rate generally, though some future productions of a specialist nature will be costed at a higher rate.

"And of course all that is before you take into account that once a lesson is over, that's it! Whereas with a video lesson you can watch it as often as you like. When you think that private tuition rates have risen since 1985 from about £5 per hour up to £10 or even £15, then the future of video must look assured; though it will be years before there is a wide range of subjects to choose from. No producer has yet got beyond what most keen knitters might reasonably expect to learn in their first year or so of machine knitting. So the question of video-learning *replacing* other forms really doesn't arise – it's just that it's much better for *certain aspects* of machine knitting.

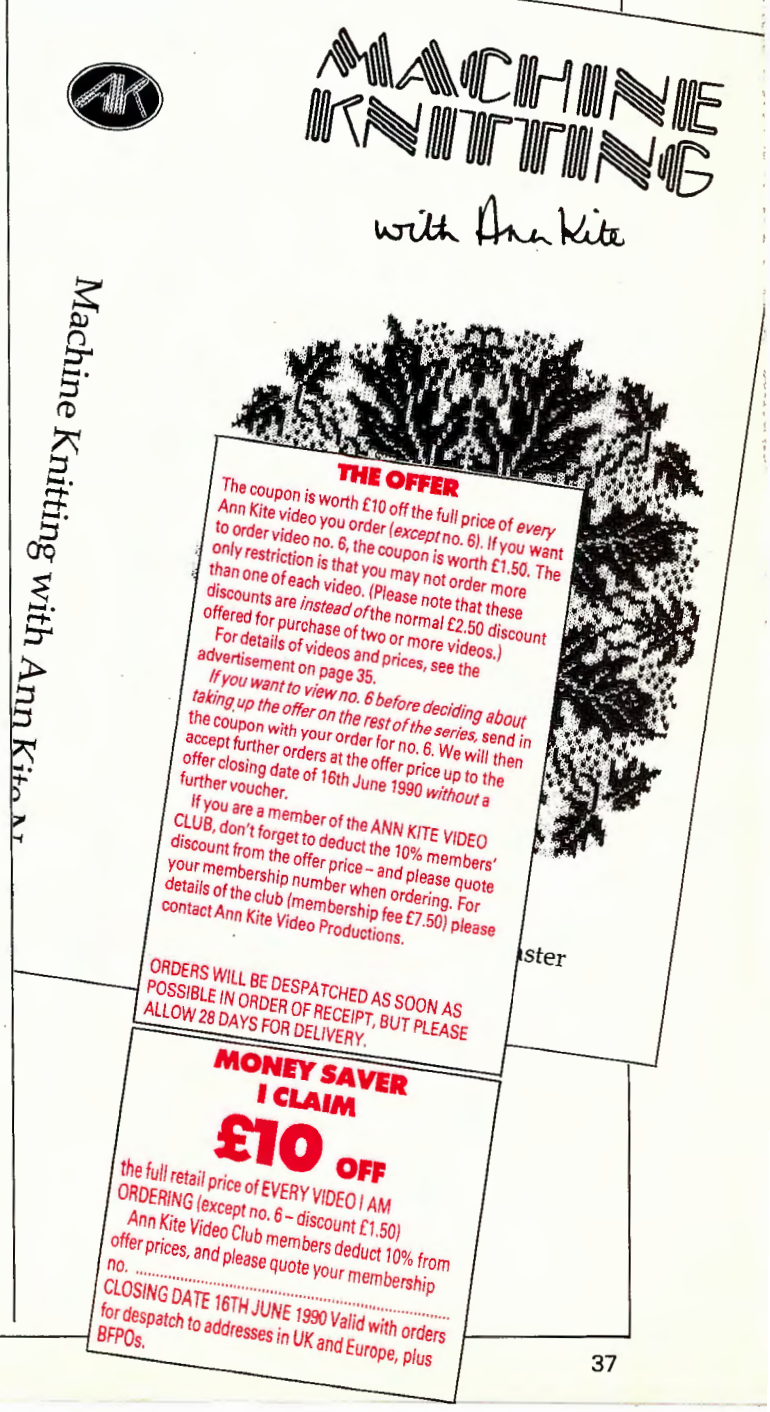
View On Approval

"Of course, I fully understand knitters' doubts about spending £40 or £50. But I'm so convinced that my videos *do teach* that I've produced a special video which is available on sale-or-return. That is, knitters can view if for 2 days before deciding whether to keep it. It contains extracts from videos number 1, 2 and 4, plus new material. It's one hour long, normally costs £14.95, and if the knitter decides not to keep it, she simply returns it for a full refund. It's suitable for Knitmaster, Brother and Toyota punchcard and electronic machines. This video gives everyone a chance to *see* how I teach on video without committing themselves to any more expense than the cost of returning the video."

Good News For Ribber Owners

There was just one final question I had to put to Ann, which was, "It's nearly a year now since your last big release. Do you know yet what's coming next?".

"Well, there's no doubt at all that what knitters want is an in-depth series on the ribber. And I also have to say that, within the concept of structured learning which I am determined to follow, it would be quite difficult for me to move ahead on the many other tempting subjects until I've covered the ribber to my satisfaction. So I expect that this will be the next major project, and it will of course run to several videos. I'm also considering a quite different way of structuring and marketing a ribber series, so I think it's going to be very exciting for all my customers, and of course for me! By the time this appears in print the ribber series may well be under way, so if any readers want to know more about it they can contact me."



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knitted in two colours only for this first attempt.

On a punchcard machine lock the card on row 1. On a Knitmaster electronic, with the inspection light on, position the card at row 1 of the pattern. On a Brother electronic (950, 950i, 910) programme a pattern, position the number 7 switch in the upper position (switches 4 and 6 must be down) and push the CF button to locate the pattern at row 1.

On Knitmaster machines do two free passes (Fig. 2) to memorise the card on a punchcard machine or memorise the cams on the electronics.

On Brother machines with the change knob on LN, do a free pass to the left (Fig. 2) and then with the change knob on KC, a second free pass to the right to select the needles (Fig. 2).

Now set the carriages to knit jacquard (Fig. 3). For basic jacquard the ribber knits every row both ways. (By basic jacquard, I mean the type of fabric that Knitmaster and Brother machines have been knitting since the double-bed colour changer was introduced. The later ribbers (the Brother 850, Knitmaster SP60N) have settings that enable you to knit different sorts of double jacquard. I'll cover these in a later article. The main bed carriage is set to slip.

On punchcard machines unlock the card. On Knitmaster electronics turn on the number 6 light and the number 1 right-hand light (on the 580 the number 1 right-hand light will come on automatically when the number 6 light is turned on). Now turn off the inspection light, feeding in the card.

On Knitmaster machines put the driving lever on the ribber connecting arm into the upper position. The Knitmaster colour changer is set before you go into it, to change the yarn. So press button B now and the colour changer will automatically change colour between A and B every time you go into it.

On Brother, the colour changer button for the yarn required is pressed every time you go into the colour changer.

Use tension 4/4 to start with but be prepared to adjust the tension to get the effect you want.

So now on all machines knit one row from right to left with the background yarn, which should already be in the connecting arm. Change colour, knit two rows of the pattern colour, then two rows of background and so on.

When knitting basic jacquard, you always start with one row of background colour from right to left and then two rows of pattern colour, two rows of background and so on.

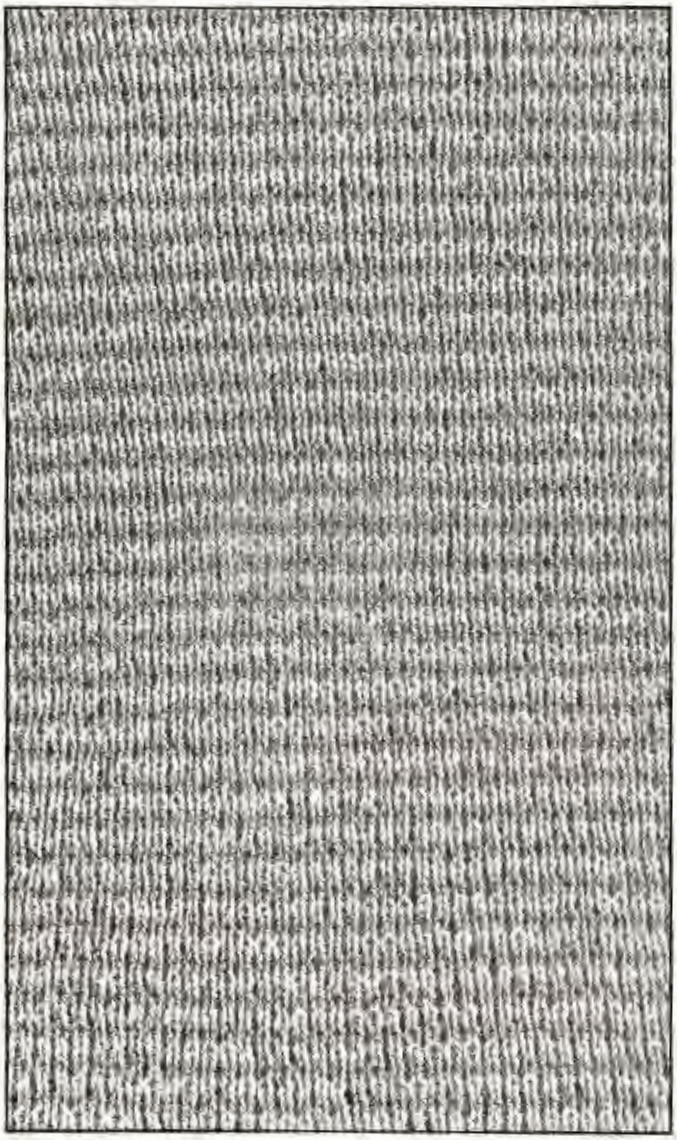
If you have a Knitmaster electronic you'll notice the number 1 light changing when you change colour – the right-hand light is on when you're knitting the background colour, the left-hand light when you're knitting the pattern colour.

If you find yourself with the carriage at the left and you're not sure which colour you should be about to knit, an easy way to tell with this jacquard is to look at what colour the ribber knitted on the last row. The next row will be in the other colour.

Next month I'll be back to explain why you do all this and how to punch a card for double jacquard.

Jacquard (Right Side)

Jacquard (Reverse Side)



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5 TUCK STITCH SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

C.Y.S. Algarve 4-ply Perlé
2 [2, 2, 2, 2, 2, 2, 2] × 500g cones in Lemon (MY).
4 buttons.

GARMENT WEIGHT
Finished garment in second size weighs 545g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to C.Y.S., 4 & 6 St Mary's Gate, Rochdale, Lancashire OL16 1DZ.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.
Actual size 92 [97, 102, 107, 112, 116, 121, 126] cm, 36¼ [38¼, 40¼, 42½, 44, 45¾, 47¾, 49½] in.
Length to shoulder 58 [58, 59, 59, 60, 60, 61, 61] cm, 22¾ [22¾, 23¼, 23¼, 23½, 23½, 24, 24] in.
Sleeve seam 45 [45, 46, 46, 47, 47, 48, 48] cm, 17¾ [17¾, 18¼, 18¼, 18½, 18½, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card, as shown, before starting to knit. We used Toyota card 12 for this pattern and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, 34 High Street, Bromley, Kent BR1 1EA.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 59 [62, 65, 68, 71, 74, 77, 80] Ns at left and right of centre 0 to WP. 118 [124, 130, 136, 142, 148, 154, 160] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 5 tubular rows. * Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−4/MT−4, K 22 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER
Push 58 [61, 64, 67, 70, 73, 76, 79] Ns at left and right of centre 0 to WP. 116 [122, 128, 134, 140, 146, 152, 158] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *. Inc 2 sts. 118 [124, 130, 136, 142, 148, 154, 160] sts.

ALL MACHINES
Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 179 rows. RC shows 180 and work measures 35 cm, 13¾ in. Place a marker at each end.

SHAPE ARMHOLES
Dec 1 st at each end of next and every foll alt row until 102 [108, 114, 120, 126, 132, 138, 144] sts rem, then on every foll 3rd row until 88 [94, 100, 106, 112, 118, 124, 130] sts rem **. K 90 [90, 96, 96, 102, 102, 108, 108] rows.

SHAPE NECK
Note patt row on card. Using a length of MY, cast off centre 24 [24, 26, 26, 28, 28, 30, 30] sts. Using nylon cord, K 32 [35, 37, 40, 42, 45, 47, 50] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 5 alt rows. Cast off rem 20 [23, 25, 28, 30, 33, 35, 38] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 0 [0, 6, 6, 12, 12, 18, 18] rows.

FRONT OPENING
Note patt row on card. Using a length of MY, cast off centre 8 sts. Using nylon cord, K 40 [43, 46, 49, 52, 55, 58, 61] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 65 rows.

SHAPE NECK
Cast off 6 sts at beg of next row, K 1 row. Dec 1 st at neck edge of every row until 30 [33, 36, 39, 42, 45, 48, 51] sts rem, then on every foll alt row until 20 [23, 25, 28, 30, 33, 35, 38] sts rem. K 11 [11, 9, 9, 7, 7, 5, 5] rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 38 [38, 39, 39, 40, 40, 41, 41] Ns at left and right of centre 0 to WP. 76 [76, 78, 78, 80, 80, 82, 82] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck st patt. Shape sides by inc 1 st at each end of next and every foll 12th [12th, 12th, 12th, 11th, 11th, 11th, 11th] row until there are 116 [116, 120, 120, 126, 126, 130, 130] sts. K 10 [10, 4, 4, 8, 8, 3, 3] rows. RC shows 240 [240, 246, 246, 252, 252, 258, 258] and work measures 40 [40, 41, 41, 42, 42, 43, 43] cm, 15¾ [15¾, 16¼, 16¼, 16½, 16½, 17, 17] in. Place a marker at each end.

SHAPE TOP
Dec 1 st at each end of next and every foll alt row until 100 [100, 104, 104, 110, 110, 114, 114] sts rem, then on every foll 3rd row until 86 [86, 90, 90, 96, 96, 100, 100] sts rem. Cast off.

CUFFS

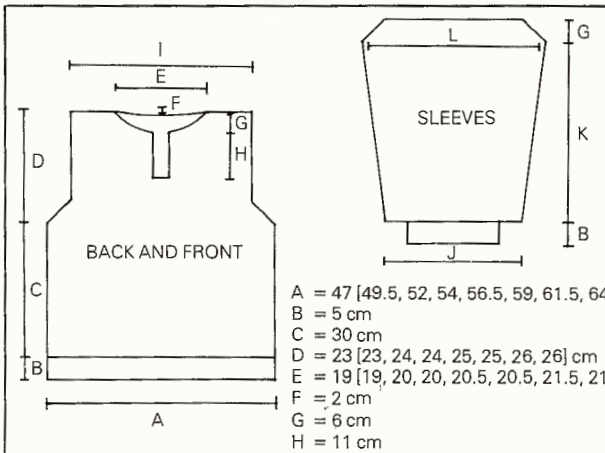
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 56 [56, 59, 59, 62, 62, 65, 65] sts in 1×1 rib. K 5 tubular rows. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 56 [56, 59, 59, 62, 62, 65, 65] Ns to WP. Work as for back from * to *.

ALL MACHINES
With K side facing, replace 76 [76, 78, 78, 80, 80, 82, 82] sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 32 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−4/MT−4, K 6 rows. Make 4 buttonholes by transferring 3rd, 12th, 21st and 30th sts on to adjacent N. Leave empty Ns



A = 47 [49.5, 52, 54, 56.5, 59, 61.5, 64] cm
B = 5 cm
C = 30 cm
D = 23 [23, 24, 24, 25, 25, 26, 26] cm
E = 19 [19, 20, 20, 20.5, 20.5, 21.5, 21.5] cm
F = 2 cm
G = 6 cm
H = 11 cm
I = 35 [37.5, 40, 42, 44.5, 47, 49.5, 52] cm
J = 30 [30, 31, 31, 32, 32, 32.5, 32.5] cm
K = 40 [40, 41, 41, 42, 42, 43, 43] cm
L = 46 [46, 48, 48, 50, 50, 52, 52] cm

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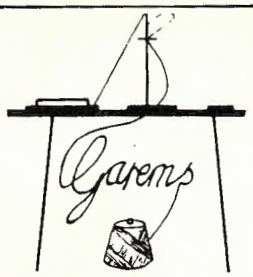

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in WP. K 7 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 31 Ns to WP. With P side facing, pick up sts along front edge and place on to Ns. Inc 1 st at lower edge. 32 sts. Set RC at 000. Using MT–1 and MY, K 6 rows. Make buttonholes over 3rd, 12th, 21st and 30th sts. Leave empty Ns in WP. K 15 rows. Make buttonholes over same Ns as before. K 6 rows. Using WY, K a few rows and release from machine.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 134 [134, 140, 140, 146, 146, 152, 152] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 45 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 134 [134, 140, 140, 146, 146, 152, 152] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MY, K 91 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams.

MACHINES WITH RIBBER

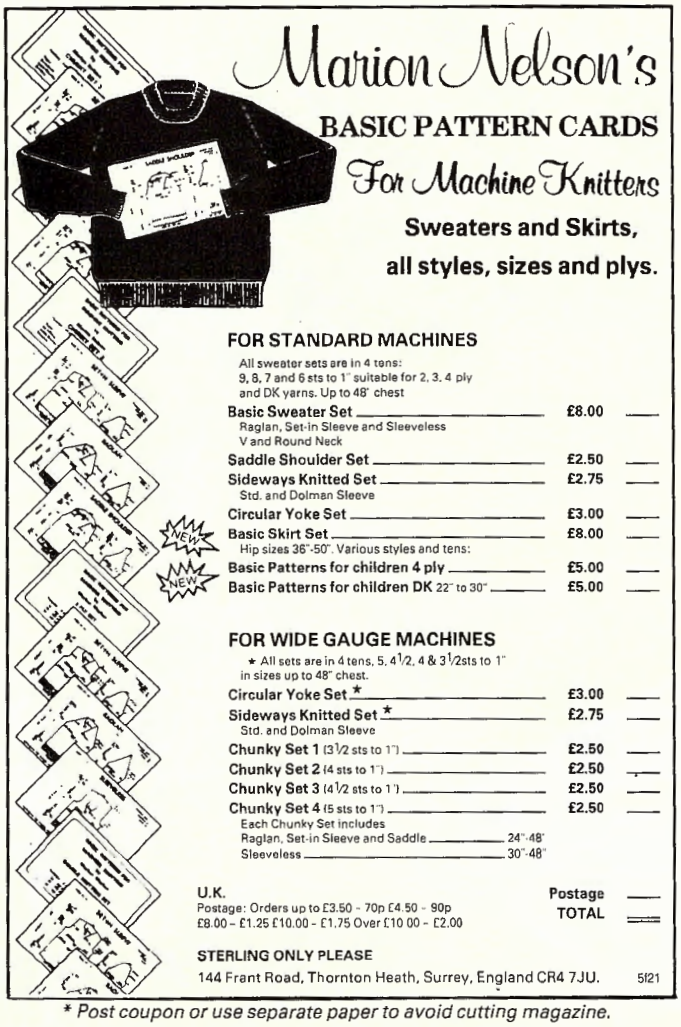
Pin button and buttonhole bands in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

MACHINES WITHOUT RIBBER

Fold bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Finish buttonholes. Neaten open ends of collar.

ALL MACHINES

Lap buttonhole band over button band and catch down. Pin collar in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Sew on buttons.



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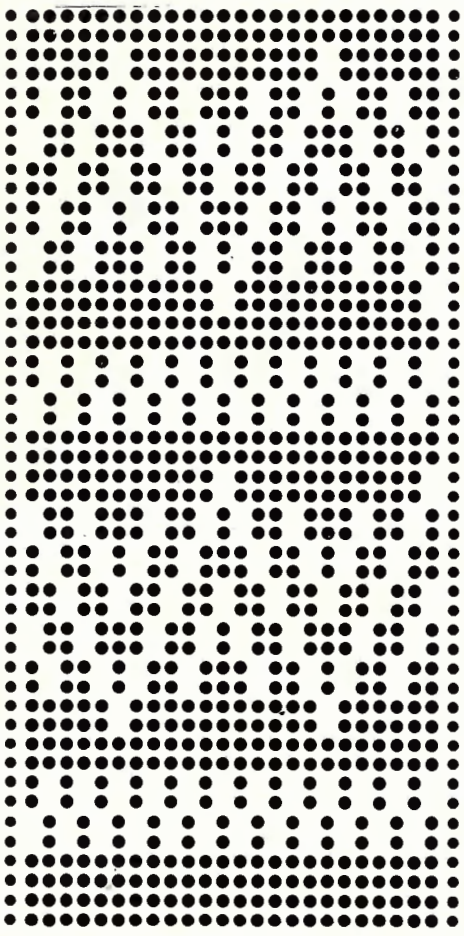


HELP LINE

Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.

Dear Anne
One thing I have learned on my journey through life is that the problems which I have with any machine are not those envisaged by the manufacturers of the machine.

This is true of my knitting machine. When I first used it, I was really pleased. I completed the first test piece in stocking stitch with a colour change and tension change with ease. I even managed a 2×1 rib!

This was it . . . I was on the way to a new mode of life – or so I thought. Something is going wrong and I can't seem to get beyond the casting on stage. Somehow or other, when I try to start knitting, the carriage keeps jamming. I've tried joining an evening class but unhappily I found it difficult to translate her teaching on her Brother machine on to my Swiss Knitter. Basically, of course, all machines operate in a similar way, but the teacher had no specific knowledge of my machine and no time to give me individual help.

As I'm disabled, I have plenty of time to spare for my hobby and I'd love to progress. Can you help?
Yours sincerely
Mrs Renee Birks
Rye, East Sussex

Perhaps a reader who lives close to Renee has a little spare time to try to help her. Drop me a line if you'd like me to put you in touch. *Ed.*

Dear Anne
My purpose in writing to you is two-fold. Firstly, in response to Mrs E. Arbon who has acquired a Rapidex knitting machine in an auction, I have a Rapidex machine, new in 1957, but alas no longer used because I'm unable to renew a couple of the needle beds (both knit bed and ribber bed consisting – I believe – of four sections laying side by side). It still works but where a corner of the needle bed edge is broken, it lets the two stitches become very close together. I have made vests on it, because they are not seen. However, I have the instruction book – mine is the Rapidex 320 and if it is of use to your reader, perhaps she would like me to have it copied?

My second reason for writing is to find out if one of your readers has a ribber for sale to use with a Jones KH 800 knitting machine? I have acquired the 800 and although it's a 1970's machine, it has had very little use and I'm sure there must be a reader somewhere with a ribber to sell. Brother tell me the Model number is 587 or 810 – but it must have the brackets with it, and hopefully an instruction book.

I already have in use a Brother 260 chunky so I'm well versed in ribber beds, but it is of course, much better to have the full instructions.

I do so hope you will be able to help me as I find I can help someone else. Keep up the good work.
Yours sincerely
Mrs Doris J. Nethercott
Okehampton, Devon

Dear Anne
Could any of your readers help me, please?

I have a Singer Memomatic KE 2600 and KR13 ribber. I'm trying to obtain a Knit Copy unit for the KE 2600 and a colour changer for the KR13.

I'd be very grateful if anyone could help me obtain these items.

Many thanks.
Yours sincerely
Mrs Linda Goddard
Rochdale, Greater Manchester

Dear Anne
I wonder if you could help me?

My mother bought a knitting machine at a jumble sale about 25 years ago. It was in working order at the time, but through lack of experience, we could not work it well. The name of the machine is a Paramount Texilia 402. There was a small booklet with it which said it was one of four machines in the new (1956) Paramount range – the very latest in home knitting machines!

Could you help us to find out more about its history as my mum still has the machine.

Here's hoping!
Yours sincerely
Mrs J. Thomas
Stoke-On-Trent, Staffordshire

PS I'll just mention that mum and I both have modern machines to knit on today!

Drop me a line if you can help Mrs Thomas and her mum. *Ed.*

Dear Anne
I've just been reading letters sent by other readers and wonder if you could help me, too.

I've just come by an older machine – a Brother 585. It was very cheap, but works well. Unfortunately there are no instructions and I'm wondering if any of your readers can help?

I'm a widow pensioner so I can't afford too much, but I'd be very grateful for any help.

Thanking you in anticipation.
Yours sincerely
Mrs P. Beaton
Huntingdon, Cambridgeshire

It's quite a coincidence that we've had two 585 letters in the same postbag. I'm sure Mrs Beaton and Miss Bradnum will be pleased to hear from any reader who's interested in helping. *Ed.*

Dear Anne
Could you please print my letter in your 'Helpline' section of the magazine?

I have recently purchased secondhand, a Singer 2310 electronic machine which has a transfer carriage. I cannot seem to get the transfer carriage working properly and wondered if anyone had an instruction leaflet or information on this accessory?

I think the problem is not the accessory, just that I'm not using it properly and I'm sure some instructions would be a great help.

Thank you for a great magazine and hope one of your readers can help.
Yours sincerely
Mrs Joyce Mustow
Workington, Cumbria

Dear Anne
I would be interested to know if any of your readers have knowledge of knitting machines being used by people who have learning difficulties (mental handicap).

I am currently investigating setting up a small co-operative-type scheme and would like any information or help you could possibly give. Needless to say, it all depends on the level of people's ability, but I work with a lot of people who have a good deal of physical ability and learning capacity which could be developed, given a chance.

I feel sure that the technology put into some of these machines (perhaps, say, the Brother KH950 Electronic) could be used to some advantage. Any advice or suggestions will be most welcome.
Yours sincerely
Mr W. J. McCandlish
Beck House Adult Training Centre
Faverdale, Darlington
Co Durham DL3 0QB

If you feel you can help Mr McCandlish in any way, please write to him direct. The training centre is for mentally handicapped adults. *Ed.*

Dear Anne
Please will you print an SOS for me? I have a Brother 585 without an instruction book. The book for the 710 tells me a lot – but not how to do Fair Isle! So, if anyone has a book they would be willing to lend me, I would be very grateful.

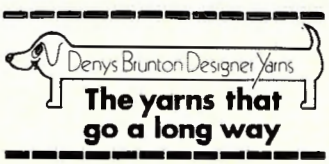
Also, Brother has informed me that the ribber for the 585 is obsolete and none are available. So, if anyone wishes to sell one, I would be very interested to hear from them.

Thank you. Love your magazine – especially Teach In and the hints!
Yours sincerely
Miss J. L. Bradnum
Peterlee, Co Durham

I'm glad to help, Miss Bradnum and I'll pass on any letters I receive. *Ed.*

Dear Anne
In this month's issue, there's an article on yarns which mentions fusible nylon in knitted skirts. Could you please let me know where I can obtain some fusible nylon as I've tried most places and no-one has heard of it!
Yours sincerely
Mrs M. Foster
Wetherby, West Yorkshire

Although we've mentioned this before, Mrs Foster, so many readers request the information that we'll tell you again that Metropolitan at The Pinfold, Poole, near Nantwich, Cheshire CW5 6AL supplies fusible nylon to personal customers and by mail order. Telephone them on 0270-628414 for more details and up-to-date prices. *Ed.*



6 V-NECK TUCK STITCH SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

C.Y.S. 4-ply Perlé.
2 [2, 2, 2, 2, 2, 2, 2] × 500g cones in Sky blue (MY).

GARMENT WEIGHT

Finished garment in second size weighs 575g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to: C.Y.S., 1 & 6 St Mary's Gate, Rochdale, Lancashire, OL16 1DZ.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.
Actual size 92 [97, 102, 107, 112, 116, 121, 126] cm, 36¼ [38¼, 40½, 42¼, 44, 45¾, 47⅝, 49½] in.
Length to shoulder 58 [58, 59, 59, 60, 60, 61, 61] cm, 22¾ [22¾, 23¼, 23¼, 23½, 23½, 24, 24] in.
Sleeve seam 45 [45, 46, 46, 47, 47, 48, 48] cm, 17¾ [17¾, 18¼, 18¼, 18⅛, 18⅛, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card as shown before starting to knit. We used Toyota card 9020 for this pattern and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, 34 High Street, Bromley, Kent BR1 1EA.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 59 [62, 65, 68, 71, 74, 77, 80] Ns at left and right of centre 0 to WP. 118 [124, 130, 136, 142, 148, 154, 160] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 5 tubular rows. * Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 22 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 58 [61, 64, 67, 70, 73, 76, 79] Ns at left and right of centre 0 to WP. 116 [122, 128, 134, 140, 146, 152, 158] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MY, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *. Inc 1 st at each end. 118 [124, 130, 136, 142, 148, 154, 160] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 137 rows. RC shows 138 and work measures 28 cm, 11 in. Place marker at each end **. K 180 [180, 186, 186, 192, 192, 198, 198] rows. RC shows 318 [318, 324, 324, 330, 330, 336, 336] and work measures 58 [58, 59, 59, 60, 60, 61, 61] cm, 22¾ [22¾, 23¼, 23¼, 23½, 23½, 24, 24] in. Place marker between sts 24 and 25 [24 and 25, 25 and 26, 25 and 26, 26 and 27, 26 and 27, 27 and 28, 27 and 28] at left and right of centre 0. Cast off.

FRONT

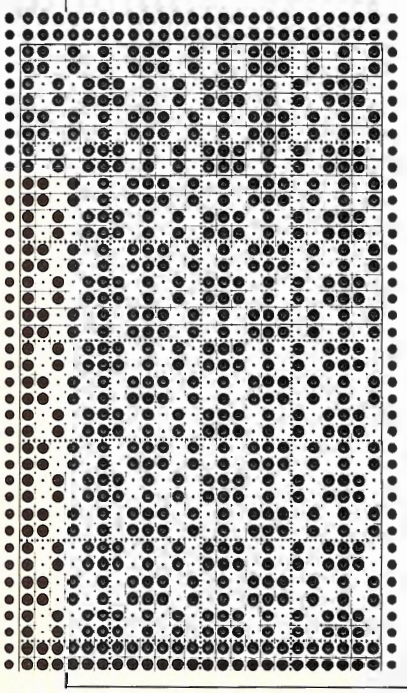
Work as for back to **. K 90 [90, 96, 96, 102, 102, 108, 108] rows. 90 rows less have been worked to shoulder than on back.

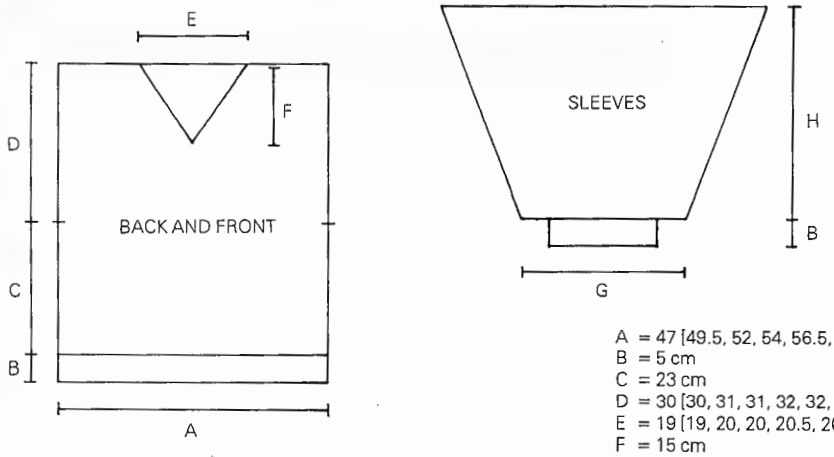
SHAPE NECK

Note patt row on card. Using nylon cord, K 59 [62, 65, 68, 71, 74, 77, 80] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next and every foll 3rd row until 53 [56, 55, 58, 57, 60, 59, 62] sts rem, then on every foll 4th row until 35 [38, 40, 43, 45, 48, 50, 53] sts rem. K 1 row. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 40 [40, 43, 43, 45, 45, 48, 48] Ns at left and right of centre 0 to WP. 80 [80, 86, 86, 90, 90, 96, 96] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck st patt. K 10 [10, 11, 11, 12, 12, 13, 13] rows. Shape sides by inc 1 st at each end of next and every foll 12th [12th, 13th, 13th, 14th, 14th, 15th, 15th] row until there are 92 [92, 98, 98, 102, 102, 108, 108] sts, then on every foll 8th row until there are 116 [116, 122, 122, 126, 126, 132, 132] sts, then on every foll 6th row until there are 128 [128, 134, 134, 138, 138, 144, 144] sts, then on every





A = 47 [49.5, 52, 54, 56.5, 59, 61.5, 64] cm
B = 5 cm
C = 23 cm
D = 30 [30, 31, 31, 32, 32, 33, 33] cm
E = 19 [19, 20, 20, 20.5, 20.5, 21.5, 21.5] cm
F = 15 cm
G = 32 [32, 34, 34, 36, 36, 38, 38] cm
H = 40 [40, 41, 41, 42, 42, 43, 43] cm
I = 60 [60, 62, 62, 64, 64, 66, 66] cm

foll 4th row until there are 140 [140, 146, 146, 150, 150, 156, 156] sts, then on every foll alt row until there are 150 [150, 156, 156, 160, 160, 166, 166] sts. K 2 rows. RC shows 240 [240, 246, 246, 252; 252, 258, 258] and work measures 40 [40, 41, 41, 42, 42, 43, 43] cm, 15¾ [15¾, 16¼, 16¼, 16½, 16½, 17, 17] in. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 56 [56, 59, 59, 62, 62, 65, 65] sts in 1×1 rib. K 5 tubular rows. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 56 [56, 59, 59, 62, 62, 65, 65] Ns to WP. Work as for back from * to *.
ALL MACHINES
With K side facing, replace 80 [80, 86, 86, 90, 90, 96, 96] sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

COLLAR

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 155 [155, 161, 161, 167, 167, 173, 173] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−4/MT−4, K 45 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.
MACHINES WITHOUT RIBBER
Push 155 [155, 161, 161, 167, 167, 173, 173] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 91 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Pin collar into position. Unravelling WY as required, backstitch through open loops of last row worked in MY.
MACHINES WITHOUT RIBBER
Neaten ends of collar.

7 STRIPED FAIR ISLE CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

CYS Algarve 4-ply Perle
1 [1, 1, 1, 1, 1] × 500g cone in Coral (MC).
1 [1, 1, 1, 1, 1] × 500g cone in Black (A).
1 [1, 1, 1, 1, 1] × 500g cone in Silver (B).
1 [1, 1, 2, 2, 2] × 50g balls in White (C).
6 buttons.
2 stitch holders.

GARMENT WEIGHT
Finished garment in second size weighs 700g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to C.Y.S., 4 & 6 St. Mary's Gate, Rochdale, Lancs. OL16 1DZ.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 108 [112, 116, 120, 124, 128] cm, 42½ [44¼, 45¾, 47¼, 48¾, 50½] in.
Length to shoulder 66 [66, 68, 68, 69.5, 69.5] cm, 26 [26, 26¾, 26¾, 27½, 27½] in.
Sleeve seam 46.5 cm, 18¼ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN
K 12 rows MC/A, 2 rows MC only (st st), 2 rows A only (st st), 2 rows B only (st st), 2 rows A/B, 1 row A/MC, 2 rows A/C, 1 row A/MC, 2 rows A/B, 2 rows B only (st st), 2 rows A only (st st) and 2 rows MC only (st st). These 32 rows form patt.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 82 [85, 88, 91, 94, 97] Ns at left and right of centre 0 to WP. 164 [170, 176, 182, 188, 194] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 26 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER
Push 82 [85, 88, 91, 94, 97] Ns at left and right of centre 0 to WP. 164 [170, 176, 182, 188, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 53 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES
Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. K 222 [222, 230, 230, 236, 236] rows. RC shows 224 [224, 232, 232, 238, 238] and work measures 66 [66, 68, 68, 69.5, 69.5] cm, 26 [26, 26¾, 26¾, 27½, 27½] in.

SHAPE SHOULDERS
Cast off 54 [57, 59, 62, 63, 66] sts at beg of next 2 rows. Cast off rem 56 [56, 58, 58, 62, 62] sts.

POCKET LININGS

Using MC, cast on 40 sts by hand. Set RC at 000. Using MT–1, K 52 rows. Using WY, K a few rows and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 46 [47, 46, 47, 46, 47] Ns at left and 34 [37, 40, 43, 46, 49] Ns at right of centre 0 to WP. 80 [84, 86, 90, 92, 96] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 46 [47, 46, 47, 46, 47] Ns at left and 34 [36, 40, 42, 46, 48] Ns at right of centre 0 to WP. 80 [83, 86, 89, 92, 95] Ns. Work as for back from * to *.

2ND, 4TH AND 6TH SIZES
Inc 1 st at right edge.

ALL SIZES
80 [84, 86, 90, 92, 96] sts.

ALL MACHINES
** Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. K 62 rows.

PLACE POCKET LINING
Slip 20 sts at left and 20 sts at right of centre 0 on to a stitch holder. With P side of pocket lining facing, replace sts of last row worked in MC on to empty Ns. Unravel WY. K 49 rows. RC shows 113.

SHAPE FRONT EDGE.
Dec 1 st at left edge of next and every foll 4th row until 54 [57, 59, 62, 63, 66] sts rem. K 10 [6, 14, 10, 12, 8] rows. RC shows 224 [224, 232, 232, 238, 238]. Cast off **.

LEFT FRONT

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 34 [37, 40, 43, 46, 49] Ns at left and 46 [47, 46, 47, 46, 47] Ns at right of centre 0 to WP. 80 [84, 86, 90, 92, 96] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 34 [36, 40, 42, 46, 48] Ns at left and 46 [47, 46, 47, 46, 47] Ns at right of centre 0 to WP. 80 [83, 86, 89, 92, 95] Ns. Work as for back from * to *.

2ND, 4TH AND 6TH SIZES
Inc 1 st at left edge.

ALL SIZES
80 [84, 86, 90, 92, 96] sts.

ALL MACHINES
Work as for right front from ** to ** reversing shaping by reading right for left.

SLEEVES

Push 53 [53, 56, 56, 59, 59] Ns at left and right of centre 0 to WP. 106 [106, 112, 112, 118, 118] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 156 [156, 162, 162, 168, 168] sts. K 11 rows. RC shows 158 and work measures 42.5 cm, 16¾ in. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 70 [70, 74, 74, 78, 78] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 18 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 71 [71, 74, 74, 77, 77] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES
With P side facing, replace 106 [106, 112, 112, 118, 118] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

FRONT BAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 17 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib. Set RC at 000. Using MT–6/MT–6, K 4 rows. * Make a buttonhole over centre 5 sts. K 23 rows. Rep from * 4 times more. Make another buttonhole over same sts as before. Knit until strip, when slightly stretched, fits up right front edge, across back neck and down left front edge. Transfer sts to main bed. Cast off.

MACHINES WITHOUT RIBBER
Using MC, cast on 17 sts by hand. Set RC at 000. Using MT–1, K 4 rows. * Counting from both edges, make buttonholes over sts 4, 5 and 6. K 28 rows. Rep from * 4 times more. Make buttonholes over same sts as before. Knit until strip, when slightly stretched, fits up right front edge, across back

neck and down left front edge. Cast off.

POCKET TOPS

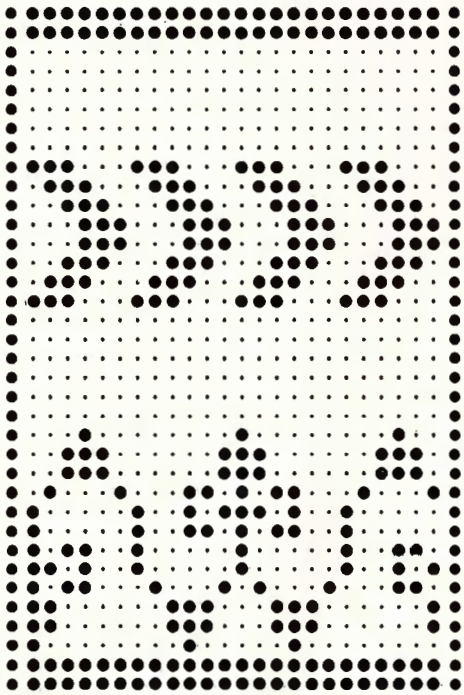
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 46 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5, K 11 rows. Transfer sts for st st. With P side facing replace 40 sts from st holder on to Ns inc 6 sts evenly. Using MT+3, K 1 row. Cast off.
MACHINES WITHOUT RIBBER
Push 44 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 23 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. With P side facing, replace 40 sts from st holder on to Ns inc 4 sts evenly. Using MT+3, K 1 row. Cast off.

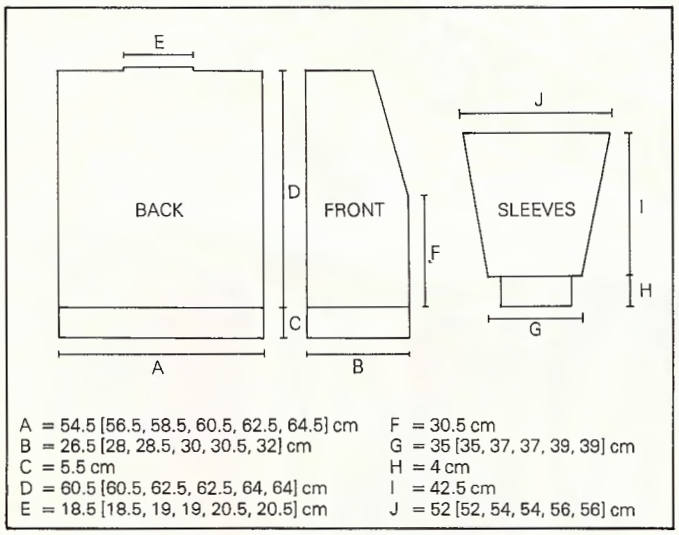
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Catch down pocket linings lightly to wrong side and ends of pocket tops neatly to right side.
MACHINES WITH RIBBER
Sew front band into position.
MACHINES WITHOUT RIBBER
Fold front band in half lengthways and sew in position. Neaten open ends.
ALL MACHINES
Finish buttonholes. Sew on buttons.





A = 54.5 [56.5, 58.5, 60.5, 62.5, 64.5] cm
B = 26.5 [28, 28.5, 30, 30.5, 32] cm
C = 5.5 cm
D = 60.5 [60.5, 62.5, 62.5, 64, 64] cm
E = 18.5 [18.5, 19, 19, 20.5, 20.5] cm
F = 30.5 cm
G = 35 [35, 37, 37, 39, 39] cm
H = 4 cm
I = 42.5 cm
J = 52 [52, 54, 54, 56, 56] cm

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7

8 SHORT SLEEVED ZIG-ZAG SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

C.Y.S. Algarve 4-ply Perlé.
1 [1, 1, 1, 1, 1] × 500g cone in Navy (MC)
1 [1, 1, 1, 1, 1] × 500g cone in Aubergine (A)
1 [1, 1, 1, 1, 1] × 500g cone in Jade (B)
1 [1, 1, 1, 1, 1] × 500g cone in Sky (C)
1 [1, 1, 1, 1, 1] × 500g cone in Lipstick (D)

GARMENT WEIGHT
Finished garment in second size weighs 530g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to C.Y.S., 4 & 6 St. Mary's Gate, Rochdale, Lancs OL16 1DZ.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 100 [104, 108, 112, 116, 120] cm, 39½ [41, 42½, 44¼, 45¾, 47¼] in.
Length to shoulder 59.5 [59.5, 59.5, 61.5, 61.5, 61.5] cm, 23½ [23½, 23½, 24¼, 24¼, 24¼] in.
Sleeve seam 18 cm, 17 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN
K 4 rows MC/A, 4 rows B/A, 4 rows B/C, 4 rows D/C, 4 rows D/MC, 4 rows A/MC, 4 rows A/B, 4 rows C/B, 4 rows C/D and 4 rows MC/D. These 40 rows form pattern.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 79 [82, 85, 88, 91, 94] Ns at left and right of centre 0 to WP. 158 [164, 170, 176, 182, 188] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 25 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 79 [82, 85, 88, 91, 94] Ns at left and right of centre 0 to WP. 158 [164, 170, 176, 182, 188] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and MC, K 49 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES
Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 98 [98, 94, 102, 98, 98] rows. RC shows 99 [99, 95, 103, 99, 99] and work measures 30.5 [30.5, 29.5, 31.5, 30.5, 30.5] cm, 12 [12, 11¾, 12½, 12, 12] in.

SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows. 146 [152, 158, 164, 170, 176] sts *. K 102 [102, 106, 106, 110, 110] rows.

SHAPE NECK
Note patt row on card. Using a length of appropriate colour, cast off centre 22 [22, 22, 22, 24, 24] sts. Using nylon cord, K 62 [65, 68, 71, 73, 76] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side, K 1 row. Cast off 6 [6, 7, 7, 7, 7] sts at beg of next and foll alt row. K 2 rows. Cast off rem 50 [53, 54, 57, 59, 62] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. K 84 [84, 88, 88, 92, 92] rows.

SHAPE NECK
Note patt row on card. Using a length of appropriate colour, cast off centre 20 [20, 24, 24, 26, 26] sts. Using nylon cord, K 63 [66, 67, 70, 72, 75] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 50 [53, 54, 57, 59, 62] sts rem. K 10 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

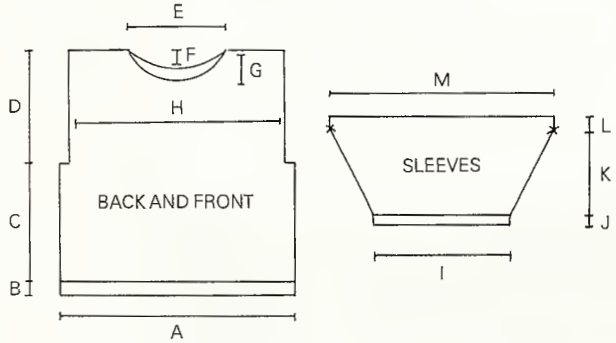
MACHINES WITH RIBBER
Withr ribber in position and carriage at right, set machine for 1×1 rib. Push 62 [62, 65, 65, 68, 68] Ns at left and right of centre 0 to WP. 124 [124, 130, 130, 136, 136] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 13 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 61 [61, 64, 64, 67, 67] Ns at left and right of centre 0 to WP. 122 [122, 128, 128, 134, 134] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and MC, K 25 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at each end. 124 [124, 130, 130, 136, 136] sts.

ALL MACHINES
Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll alt row until there are 180 [180, 186, 186, 192, 192] sts. K 3 rows. RC shows 59 and work measures 18 cm, 7 in. Place marker at each end. K 8 rows. Cast off.

COLLAR

MACHINES WITH RIBBER
With ribber in position and



A = 50.5 [52.5, 54.5, 56.5, 58.5, 60.5] cm
B = 4.5 cm
C = 26 [26, 25, 27, 26, 26] cm
D = 29 [29, 30, 30, 31, 31] cm
E = 14.5 [14.5, 16, 16, 16.5, 16.5] cm
F = 1.5 cm
G = 6 cm
H = 46.5 [48.5, 50.5, 52.5, 54.5, 56.5] cm
I = 40 [40, 42, 42, 44, 44] cm
J = 2.5 cm
K = 15.5 cm
L = 2 cm
M = 58 [58, 60, 60, 62, 62] cm

Skirt – Lakeland. Earrings – Adrien Mann.

carriage at right, set machine for 1×1 rib. Using MC, cast on 182 [182, 188, 188, 192, 192] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 26 rows. Transfer sts to main bed. Cast off.

MACHINES WITHOUT RIBBER

Push 182 [182, 188, 188, 194, 194] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 53 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. K 1 row. Cast off.

PRESSING

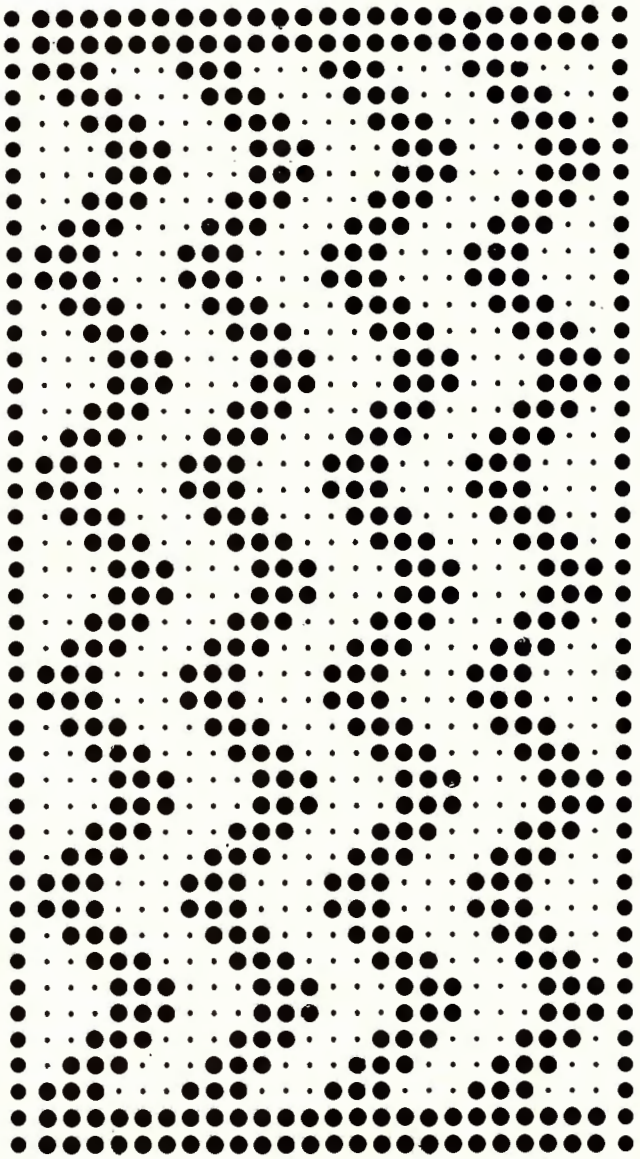
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves, sewing rows above markers to cast off sts on back and front. Join side and sleeve seams. Sew cast off edge of collar into position with ends at centre front. Join centre front seam for approx 2 cm, ¾ in.

MACHINES WITHOUT RIBBER

Neaten ends of collar.



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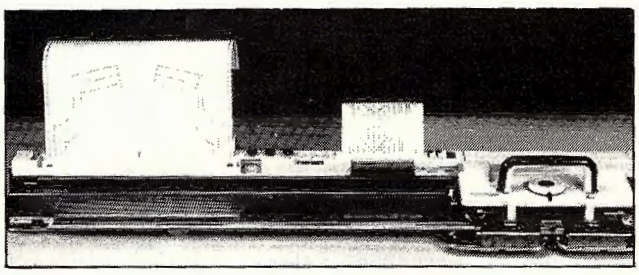

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9 SWEATER WITH LACE YOKE

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Studley Suki and Suki Smooth
1 [1, 1, 1] × 350g cone in Suki Yellow (MC).
1 [1, 1, 1] × 350g cone in Suki Smooth Yellow (C).
2 metres of narrow ribbon, if desired.

GARMENT WEIGHT

Finished garment in second size weighs 225g.

The fibre content of Suki is 96% Acrylic, 4% Nylon; Suki Smooth is 100% Acrylic. These yarns are only obtainable by mail from B.S.K. Limited, Manton Industrial Estate, Murdock Road, Bedford MK41 7LE.

YARN THICKNESS

One strand of Suki knitted with one strand of Suki Smooth is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 93 [98, 104, 109] cm, 36½ [38½, 41, 42½] in.
Length to shoulder 57.5 [58.5, 59.5, 60.5] cm, 22¾ [23, 23½, 23¾] in.
Sleeve seam 21.5 cm, 8½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch using MC and C together (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Two strands of yarn are used together throughout.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 66 [70, 74, 77] Ns at left and right of centre 0 to WP. 132 [140, 148, 154] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC and C tog, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 30 rows. Transfer sts for st.

MACHINES WITHOUT RIBBER

Push 66 [70, 73, 76] Ns at left and 65 [70, 73, 76] Ns at right of centre 0 to WP. 131 [140, 146, 152] Ns. Push every 3rd N back to NWP. Using MT and WY cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC and C tog K 59 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC and C evenly along the row. Unravel WY, when work is completed.

1ST SIZE

Inc 1 st at right edge.

3RD AND 4TH SIZES

Inc 1 st at each end.

ALL SIZES

132 [140, 148, 154] sts.

ALL MACHINES

Set RC at 000. Using MT, K 117 [121, 125, 129] rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in lace patt. * K 82 rows. Cont in st st. K 2 rows. RC shows 202 [206, 210, 214] and work measures 57.5 [58.5, 59.5, 60.5] cm, 22¾ [23, 23½, 23¾] in.

SHAPE SHOULDERS

Cast off 42 [45, 48, 50] sts at beg of next 2 rows. Using WY, K a few rows over rem 48 [50, 52, 54] sts and release from machine.

FRONT

Work as for back to *. K 52 rows. 32 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 76 [80, 84, 87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 42 [45, 48, 50] sts rem. K 15 [14, 13, 12] rows. Cont in st st. K 2 rows. Cast off. With carriage at right unravel nylon cord over 20 Ns at right bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 58 [60, 62, 64] Ns at left and right of centre 0 to WP. 116 [120, 124, 128] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC and C tog cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 58 [60, 61, 64] Ns at left and 58 [59, 61, 64] Ns at right of centre 0 to WP. 116 [119, 122, 128] Ns. Push every 3rd N back to NWP. Using MT and WY cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC and C tog, K 39 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC and C evenly along the row. Unravel WY, when work is completed.

2ND SIZE

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

116 [120, 124, 128] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in lace patt. K 62 rows. Cont in st st K 2 rows. RC shows 66 and work measures 21.5 cm, 8½ in. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

Push 128 [132, 136, 140] Ns to WP. With P side facing, pick up 48 [50, 52, 54] sts across back of neck, 30 [31, 32, 33] sts down right side of front neck, 20 sts across front neck and 30 [31, 32, 33] sts up left side of front neck and place on to Ns. Using MT–2 and MC and C tog, K 1 row. With ribber in position set machine for 1×1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1×1 rib. Using MT–5/MT–5, K 34 rows. Cast off.

MACHINES WITHOUT RIBBER

Push 128 [131, 137, 140] Ns to WP. Push every 3rd N back to NWP. Using MT and WY cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC and C tog K 9 rows. Using MT–3, K 17 rows. Using MT–2, K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC and C evenly along the row. Unravel WY, when work is completed.

2ND SIZE

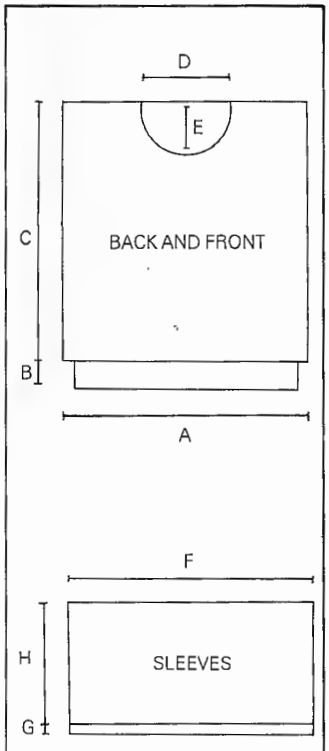
Inc 1 st.

3RD SIZE

Dec 1 st.

ALL SIZES

128 [132, 136, 140] sts. With P side facing, pick up 48 [50, 52, 54] sts across back of neck, 30 [31, 32, 33] sts down right side of front neck, 20 sts across front neck and 30 [31, 32, 33] sts up left side of front neck and place on to Ns. Using MT, K 1 row. Cast off.



A = 47 [50, 52.5, 55] cm
B = 7 cm
C = 50.5 [51.5, 52.5, 53.5] cm
D = 17 [17.5, 18.5, 19] cm
E = 8.5 cm
F = 41 [42.5, 44, 45.5] cm
G = 5 cm
H = 16.5 cm

Hat – The Hat Shop. Earrings, bangle – Adrien Mann. Skirt – Grattan.

9

TINKERING WITH A TOYOTA

Ann Taylor

By the look of the postbag I had better continue with the subject of bands and hems and for good measure "finishing" in general.

It is not only new knitters who find difficulty with these techniques. Many old hands are always willing to try to find new ways of improving the finish of their garments. It is so often these touches that can make or mar the garment. However long one has been knitting, there is always something new one can try out, discard if not up to scratch or tuck away in a notebook and use time and time again.

The notebook reference is very handy, or a card index file, or an indexed notebook. It does not have to be an expensive item, just something that you can return to and find the relevant information; for example, V necks, page four Machine Knitting Monthly, January 1990, or whatever. If you have time, then write the technique in full.

I have done this for years and consequently there are several techniques or tips for which I have just a brief outline of how to do them and no idea of their origin. These notes have been a lifeline to me over many years of teaching.

◀52

PRESSING

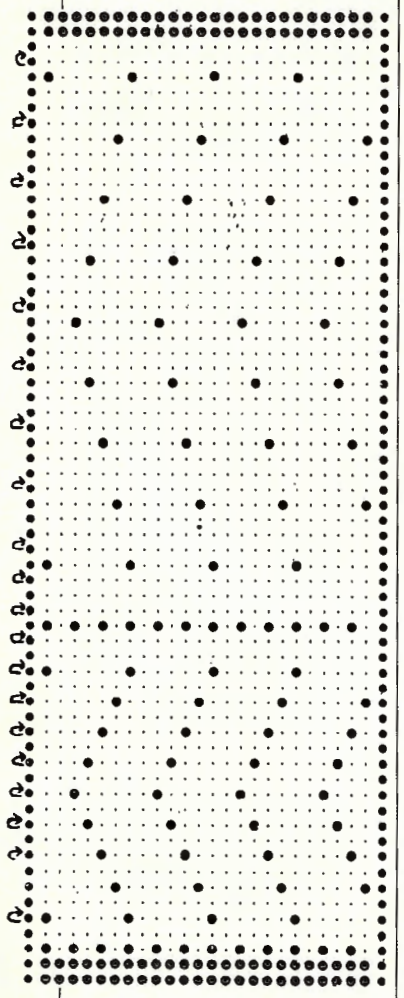
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Trim front yoke if desired by slotting ribbon through eyelet holes.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



YET ANOTHER V NECK BAND

Both shoulder seams are joined and the band is knitted separately.

Prior to joining the shoulders, judge how many stitches to cast on for the band completely round the neck area. Cast on with waste yarn and knit a few rows, then knit one row with the nylon cord. Knit the band remembering to mitre at each end – this then will be the centre V.

Turn the band up – two stitches are now on each needle – and knit one row at tension ten. Remove the waste yarn.

Working from centre V to middle back neck, attach the garment to the band, bringing the needles out to hold position. Knit one row through by hand and latch tool off. Now attach the rest of the garment to the band from centre back to front V and finish off in the same way. Mattress stitch the centre mitre.

BUTTONHOLE BAND

Spacing out buttonholes can be a tedious job and a tip I read in *To and Fro* years ago has stood me in good stead. Just use a piece of elastic and mark it at one inch intervals for about twelve inches. When the elastic is stretched out the marks are still at even distances. Pin the elastic in place on a sideways band and bring forward the corresponding needles. Remember to check that you have all the pins removed before proceeding to knit the buttonholes – there are magnets on the carriage and pins and the like can cause damage.

The same elastic will also be useful for showing where to sew on the buttons. Again, if you can use a sewing machine for the buttonholes, the elastic can be used to mark their place.

AN ACRYLIC HEM – AGAIN!

I found another hem in my notes the other day, one I had forgotten about, but I think it is a good one.

Cast on with waste yarn at the lower edge of the skirt and knit up to the waist band. Remove from the machine and turn the garment upside down and knit the hem. As this is then knitted in the opposite direction, it will lie flat.

ROUND NECKLINES

It seems that these can still cause problems to some knitters and my way round this has been either to take the garment to the band and join them on the machine, or to cut and sew.

I shaped a neck in Fisherman's rib – once. It was very satisfactory. I have a good pattern and used the hold position for the shoulder and the neck and then picked up and knitted the band. I thought whilst doing it, in future it will be cut and sew!

I have never shaped a neck when doing jacquard or Simulknit, but have always resorted to cut and sew.

Most garments for the grandchildren are in single bed Fair Isle and given the fiddle of buttonholes, buttons, crochet, you name it – to get the neck large enough to avoid flattening noses one way, or pulling them off the other – again, I resort to cut and sew.

Whichever method used, the depth is the main worry to every novice.

My guidelines have always been: four inches depth for a man or very large sizes; three inches depth for ladies up to 42 inch bust, and two and a half to three inches depth for children up to 30 inch chest.

After that, definitely three inches.

I have cardboard templates that I use.

TRADITIONAL CUT AND SEW NECKLINE

This consists of marking out the depth and shape. Try a Pickaby marking pen which works on any colour except turquoise and washes out instantly.

Join one shoulder, then using the sewing machine stitch round the marked line with a zig-zag or running stitch for two lines.

The back neck can be trimmed as well if wished, for half to one inch depth. It must also be stitched round.

Cut the surplus away (leaving the machine stitching!).

Knit the band in the rib of your choice. As a guide to the amount of stitches to cast on for the band, use the same amount of stitches that are cast on for the front welt.

Where children are concerned, up to about seven years, cast on 126 stitches. Knit the depth of rib required, shaping by tension change if this is liked. Bring all needles on both beds to work position, set to half pitch and knit one row in full needle rib.

Set to pitch and circular knitting and knit six rounds (that is twelve rows on the row counter) at stocking stitch tension. Take off on to waste yarn.

Press the waste yarn and the last row of the knitting, remove the waste yarn and enclose the trimmed edge of the garment into the band and pin into position on the front.

Backstitch through the last row of the circular knitting, then turn the garment over and slip stitch the band down on the wrong side, through each stitch. I usually use Lycra or shirring elastic to do this. Mattress stitch the side of the ribbed band and fold the band over to the inside and slip stitch it down to the garment – again I use Lycra or shirring elastic.

Anyone who knows me knows that sewing machines and I are not all that compatible, so very early on in my cut and sew neckline career I experimented and instead of two rows of zig-zag stitching, I back stitched the shape in by hand, using the yarn I had knitted the garment in. Then, in fear and trepidation, I cut it out and knitted the band and attached it as usual and it worked and, despite rough treatment since, remains intact. I tried it in acrylic, shetland, lambs wool and four ply wool and it continued to work. No more getting the sewing machine out!

Then I found another cut and sew neckband and I have used this on the grandchildren's garments and it also works.I

learned this from a lady at Drop In Stitches in Stevenage, Helen Laudwell and have been grateful to her ever since. Helen discovered it by accident having gone to a club to demonstrate a cut and sew neckline and forgotten the sewing machine! Thank goodness she did because I now use this neckline frequently. I call it

HELEN'S UNCONVENTIONAL CUT AND SEW

Knit two backs of the garment, leaving approximately 38 stitches for the back of the neck and join both shoulder seams.

Ribbers: Cast on 130 stitches for one by one rib and knit 30 rows. Transfer stitches to the main bed and knit two rows stocking stitch. Knit a few rows waste yarn and remove from the machine.

Without a ribber: Use a one by one mock rib, but use the cast on closed edge method (e-wrap) using 130 stitches. Knit 30 rows at rib tension. Pick up the heel of the work stitch and place it on the empty needle along the row. Knit two rows at main tension and take the work off on to waste yarn.

All machines: Right side of garment facing. From one shoulder seam, pin the neckband along the back neck, usually a third of the knitted band. Drape the rest of the band across the front neck which will fall into a natural curve.

Pin in place and then backstitch through the last row of stocking stitch on the band.

Unravel waste yarn and cut away the surplus knitting around the front neck, leaving a seam allowance of approximately half an inch from the line of back stitching. Fold the band to the wrong side over this seam, pin in place and slip stitch the cast on edge of the band over the line of back stitching. This hides the cut edge of the knitting.

Suggested numbers for casting on are: 120 stitches for children, 130 stitches for ladies and 140 stitches for men. If using three ply then add on ten stitches to these numbers.

This technique is hair-raising the first time round, but I've used it for garments worn by my grandchildren aged seven, four and three years ever since with no disastrous results and now for myself and others in the family. Proof that it works! Looks good too!

I also saw a lovely tuck lace button-up jacket in Argyll Fluffy at Drop In Stitches. Again two backs had been knitted then cut up the front after the bands had been applied by the above method. It looked most professional and no one would have guessed how it had been done. I am most grateful to Helen Laudwell for showing me this method and for allowing me to give the method here.

V NECKS

So far I have not cut and sewn a V neck because I like the stocking stitch band that I described last month.

That is not altogether true: I once cut out a V neck on a stretch fabric tee shirt I was making, or attempting to make. You will all realise my success with sewing, so I ended up with a V neck back and front! Did I start the fashion I wonder?

As if it is not enough to confess to that, I recently attended a Brother seminar and used their super overlocker and cut the wrong piece out!! Put me near any type of sewing machine and disaster not only looms up, it gallops! My mother was apprenticed to a Court dressmaker for three years and then worked on gorgeous creations for the Season, then she had me. . .! At least I was the best dressed child for miles and it did leave me with a craving for design if nothing else.

Back to the knitting!

LARGE SIZE PATTERNS

A sad letter from a lady in Weymouth who wants to knit for her husband who is a 54 to 56 inch chest. Our friend cannot work out a pattern and would like to know how to cope.

Our Editor has some patterns for larger sizes, but I do not know if they go up to 56 inch chest. Do write to her enclosing a stamped addressed envelope and she will send you copies,

Without patterns, to get larger sizes on the standard gauge machines may mean using tuck stitch. Card one can produce a garment in the region of 50 to 52 inches in four ply. Another trick is to insert a front and back panel like this.

(take in diagram)

with perhaps stocking stitch either side with a tuck stitch front, or different panels of tuck stich, Fair Isle or just stocking stitch with other colours. These panels are then mattress stitched together so that joining does not show. It could be finished with a bought or machine made braid placed over the join if the mattress stitching is not too good.

The whole procedure would, of course, have to be worked out. The sleeves would need to be much wider and the easiest answer would be to invest in a charting device.

The other answer would be cardigans, either V necks or button-up Golfers. This way the fronts can be made larger, where most large people actually require the width. Again, sleeves must be larger at the top and the drop shoulder sleeve is the easiest to work out.

I will illustrate this using the fronts as an example. If your tension swatch is giving 28 stitches and 40 rows to ten centimetres or four inches (seven stitches and 10 rows to 2.5 centimetres or one inch), the fronts would each need to be 14 inches wide to make the combined front equal 28 inches across, plus the width of the bands. Therefore, seven stitches multiplied by 14 inches equals 98 stitches for each front.

The length would have to be measured for the person you are knitting for, from the back neck down to the point required and that length multiplied by 10 (rows to one inch) to give the number of rows required.

The neck shaping would need to be wider than average and I think I would opt for a cut and sew neckline.

The sleeve top would require the top of arm measurement plus two to three inches ease and you can work out from there how many stitches would be needed for the top. Then join the shoulders back and front and pick up round the armhole edge the required number and knit the sleeve down. If the decreasing down the arm bothers you, then knit straight down to the cuff edge, take off on waste yarn and knit the cuff separately and attach the sleeve to the cuff.

All this would need working out first on paper from the measurements of the person and from the swatch.

Apart from the larger size patterns available from the Editor, does anyone know of any larger sized patterns? There does seem to be a need for charting patterns, both half and full scale, in the 50 inch plus size, as well as written and diagramatic patterns. I do not think the need is that great, but certainly from letters and from talking to knitters, a small number are not being catered for. These are the people who have usually bought a knitting machine because the daunting task of hand knitting for the 50 inch plus is too much.

Perhaps our Editor will bear in mind the occasional large size pattern for the magazine!

Well, it must be about time that I ran down again. I think I have covered a fair amount of ground and if you have a good idea connected with any of the techniques described here that works for you, do write in and share it with us.

None of these things are specifically for Toyota machines, just items that have cropped up in your letters. If you like them, then share them with another knitter, whatever their machine.

Spring
MADNESS SALE

Knitmaster Zippy De Luxe P/card	£?	Jones 260 Ribber	£?
Knitmaster 700 K	£?	Jones Electronic 950 I	£?
Knitmaster 700 KL	£?	Jones 395 convertible KX	£?
Knitmaster SRP60 Ribber	£?	Toyota Colour Changer	£?
Knitmaster 155 Chunky P/card	£?	Jones PPD 110	£?
Knitmaster 155 Chunky Ribber	£?	Jones 940	£?
Knitmaster Zippy Plus	£?	Disc Drive	£?
Knitmaster 151	£?	Jones Printer	£?
Knitmaster 151 Ribber	£?	Calcuknit	£?
Knitmaster 150 Ribber	£?	Singer 2310, 600, SB100, SB150	£?
Knitmaster Linker SC3	£?	New Bond Classic	£?
Knitmaster Weaving Attachment	£?	New Bond Elite	£?
Knitmaster New Knit Radar KR7	£?	Power Knit Linker (EKC)	£?
Knitmaster Steam Press	£?	Hague K/Machine I.K. 619	£?
Knitmaster New Electric Linker DL 1000	£?	Hague Linker Hand	£?
Knitmaster New Electronic 580 K	£?	Hague Linker Electric	£?
Knitmaster Option 4 (Chunky)	£?	Jones Electronic 940	£?
Swiftknitter	£?	Corona CN 9 N Jumbo	£?
Horn Cabinet + Bench K 4	£?	Toyota 901	£?
Jones 890	£?	Toyota Ribber	£?
Jones 891	£?	Toyota 858	£?
Jones 710	£?	Toyota 858 Ribber	£?
Jones 710 Ribber	£?	Toyota 950	£?
Jones 836	£?	Toyota Electric Linker	£?
Jones KR850 Ribber (fits all standard machines)	£?	Motor Drive and Stand	£?
Jones Garter Carriage KG88 MKII	£?	Electric Wool Winder	£?
Jones Garter Carriage KG89 Plus Magnets	£?	Singer Steam Press	£?
Jones Garter Carriage KG93	£?	Elna Steam Press	£?
Jones 230 Chunky	£?	Simpleframe	£?
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Jones 260 Chunky P/card	£?	Overlockers – All makes	£?

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MASTERCLASS

GRAND AND GORGEOUS

Or, the art of elegant camouflage for those large and lovely and often neglected ladies of size 18 and over. There are so many beautiful clothes you can wear – and yes, you *can* wear knitting if it's big enough. There is absolutely no reason why you shouldn't look at least as good as your slimmer sisters if you wear the right clothes.

Mary Dowse

There used to be sets of "rules" much beloved by former fashion writers of "dos and don'ts" for small and large sizes, not all of them foolproof, but some of them do help.

Tight clothes, particularly those with tight fitting armholes, do tend to accentuate bulges and make you look bigger, so do make your clothes big enough.

Light and bright colours all over can add inches. Dark colours take them away. Dark colours from head to toe make you look much, much thinner. These needn't be dull and you can use pretty pastel scarves or brilliant costume jewellery near your face if you feel that dark colours don't suit you. If you're not very tall, this is a marvellous way to make you look and feel good.

Don't forget, if you really don't want to wear a completely dark outfit, that "dark over light" also works. A dark top and a light skirt or pants also make you look taller and therefore thinner. Short skirts don't help much, so be very thankful that skirts are getting longer. You probably have pretty feet and ankles – but keep those knees covered unless they are very beautiful. You are probably blessed with a pretty chest and shoulders and can wear low necks which don't always suit your skinny sisters with "salt cellars". V necks also help – and long strings of beads rather than "chokers".

Simple uncluttered clothes always look better on everyone and larger ladies should avoid fussy little bits and pieces and wide contrast belts cutting them in two, but one big decoration looks lovely or a big collar or even big pockets.

Loose cape coats suit you and loose jackets, if they cover any bulges, make it possible for you to wear a straighter skirt, but keep your jacket on! "Throws" are wonderful and draped dresses are for you. I do feel strongly about knitting patterns for larger ladies and I make no excuse for suggesting some of my own as they can all be made at least to size 26.

First of all, drapes. "Luciana" is very draped from shoulder to below the hip-line, but narrows to the hem. Lovely for a long dress. "Lucetta" is not quite so draped and shortens well for daywear. It also has a circular yoke which you can make as pale and pretty as you like. "Adriana" is very simple indeed, simple enough for office or shopping or even washing up.

Another shape which looks great is a really floating dress. "Viola Rose" works beautifully for this, long or short, really full round the hem and worn unbelted. Pleated dresses also float beautifully, particularly if you wear an A line slip to encourage them and they are extraordinarily easy to knit if you own a ribber.

All these need a fine yarn. Bramwell's Hobby, used singly, is easily obtainable and Forsell's fine two ply wool makes a lovely warmer dress in some particularly good rich dark colours. None of them take more than two cones of Hobby so they are not expensive to make. Bramwell's Silky makes a lovely pleated dress and also takes only two cones for a very big size indeed. They are also easy yarns to knit, your carriage fairly floats along the needle bed so the extra knitting is very little effort.

Big bat wing sweaters, made really loose and draped or the same shape as a cardigan or jacket, also look lovely on larger figures and you can always have fun with a patterned skirt.

Sideways knitted skirts are fine if they are wide enough, but do avoid lots of colour contrast, people's eyes are inclined to count across you!

Finally, a shape which I think is going to come into its own. It has crept into all sorts of fashion collections, sometimes with sleeves, sometimes belted, sometimes with short skirts, sometimes with long, with shorts, patio pants or culottes – a simple loose rectangular top. It is always dangerous to predict what will "take" but I think I'll back this one. Easy to make and marvellous to wear.

ADRIANA
VIOLA ROSE
BEATRICE

KNITMASTER CORNER

There seems to be a hotch potch of items to deal with this time, not all specifically for Knitmaster, they could happen to any machine knitter whatever the machine. I know you like an article to be about your make of machine, but many of the problems you write about and many of the techniques are relevant to virtually every machine.

Ann Taylor

DUO VERSUS JAPANESE

Can I use Duo patterns on the 323 and ribber, asks a lady from Kirkintilloch? In cardigan stitch or long stitch with the correct tension, yes. Also the jacquard patterns if they are 24 stitch repeat, or you can find a similar pattern that knits to the correct tension. Some of the tuck stitch patterns can also be used. It really is a case of getting the same tension.

You ask for a translation of the "language" . . .

Strippers – used instead of weights.

Handle up – half pitch.

Handle down – pitch.

N/N – is the lock (carriage) setting and produces full needle rib.

CX/CX – circular knitting setting.

Black strippers – for single bed knitting – nothing required on Japanese machines.

Pushers – aid patterning – no equivalent on Japanese machines.

GX/BX – lock (carriage setting) GX setting on the main bed and BX setting on the front (ribber) bed. Used with the pushers.

RADAR

I hope following last month's article on the Radar that you are now using yours up in Kirkintilloch! I note that you say you use the sheets that come with the Radar, but nothing is the right size when knitted.

Could it be that the pattern as drawn is not the correct size in the first place? Do check the length and breadth. Double up the measurement to get the actual size and adjust it to what you want. I do this in pencil.

The other thing is, do remove the ribber comb and weights after knitting the welt, this is a common cause of things being too long because they have become distorted with the added weight. Finally, use the check I gave in the article to see if your Radar is working correctly and if it is not, then take it to a reliable mechanic.

KNITMASTER 250

Ever since I wrote about the elderly Knitmaster 250 a lot of people have wanted to know more and where to get one.

This little machine is a basic machine that has a tension dial that goes up to 12 or 14 and will take double knitting yarn and I did knit a jacket in triple knitting at the largest tension on it, using a mock rib.

Using double knitting yarn, I knit the one by one rib on my standard gauge machine, which takes it well because it is like EON knitting. I take the rib off on to waste yarn and transfer it to the 250 for the main part of the garment. I use mottled yarns (Jaeger Matchmaker or the like), so stocking stitch is all I require.

However, there is a separate carriage with it, looking like an intarsia carriage almost, that will select the needles for patterning to save one doing it with the needle pusher, or manually. As I only want a thicker garment occasionally, the mottled yarn stocking stitch suits me.

There was a punchcard attachment for this machine, which really only worked like the needle selector – not automatically as we have come to expect with a punchcard and I doubt if one could buy such an attachment now. However, try our friends at Knitcraft in West Drayton to see if they can help; or advertise; someone may have one under the bed or in the attic. You never know. The Knitmaster 100 also takes thicker yarn.

Incidentally, I still hand knit Aran patterns and after waxing the yarn, I knit the welts and the neckbands on my standard gauge machine and take them off on to waste yarn and transfer to knitting needles. It gives a lovely finish to the garment.

RIB TRANSFER CARRIAGE

There have been a couple of letters from people having trouble with their transfer carriages not working – try oil on them and watch underneath to see what the carriage should be doing and why it is missing sometimes, then one can adjust it. If the ribber has been adjusted and it still will not work, then take it back to where it was bought if possible and ask them to look at it, or a mechanic's expert eye may do the trick.

INCORRECT PATTERNING

This sounds like a job for a mechanic also when patterning goes wrong, but the punchcard is correct.

I have mentioned before about the rubber flanges at either end of the main bed coming forward and erasing the pattern from the memory drums. If this is not the problem – are the grey pegs on the pattern panel sticking? These can be checked by locking the pattern panel and checking with the punchcard row by row. The memory drum or drums could be at fault – and although it is obvious to see yarn wound round, a hair is not so easy to see, or to remove. Really a job for a mechanic. As in this instance the knitter has had the machine for six years and is obviously an experienced knitter, it does seem that the machine will have to go in for servicing. Had it been a new knitter, I would have thought of the pattern panel trap – many fail to take the carriage past the pattern panel on each row, particularly when working on one side of the neck, it is so easily missed in the excitement of nearly completing one side.

RIBBER AUDIO TAPE

A lady in Devon has a Knitmaster 700 and was knitting in no time by using the audio instruction tape. She has now added the SRP 60 ribber but cannot buy the tapes for this. I suggest contacting our friends at Knitcraft at West Drayton or BSK at Bedford, either firm should be able to help you and when you have finished learning with the tapes, have a look at Kathleen Kinder's Book 1 and Book 2 for the ribber. Written for all machines, you will find they give you lots of ideas and so much information. Do remember also that there is now a video for the Knitmaster ribber.

PUNCHCARD PATTERNS

Surprisingly I have had a query about the paper punchcard patterns for Knitmaster machines. These should be available from Knitmaster stockists and there are loads of them in Fair Isle tuck and punch lace. The blank card can be placed over the paper and the black area seen through the tiny hole on the blank card is then marked in leaving the paper pattern intact for further use. Any clubs with a library would benefit from these patterns. Try mail order from Metropolitan at Nantwich, BSK Bedford, or Knitcraft, West Drayton. There used to be a leaflet showing which stitch patterns were available, complete with the numbers to ask for – so try your local stockist also.

Finally, a letter asking – where does one keep all the equipment acquired over the years?

How about moving to a larger house?!! Seriously, it is a problem and one I look into on page 59 with my own ideas (we live in a bungalow) and hopefully, if I ask nicely, you will send in your own solutions to the problem.

I have a letter from a lady who literally has nowhere to leave her machine set up and we all know if we had to set it up every time to use, then pack it away, however keen we were to achieve something, it would rather put the damper on things.

Anyone with any ideas? The lady sent me a plan of the bungalow and I cannot see a solution. I thought about a static caravan in the garden (even elderly they are expensive) a shed? – where she lives they have a lot of snow in winter – help!!!

MAN'S SIZE CUT AND SEW NECK

Without ribbers: Cast on 70 stitches either side of 0 with waste yarn and knit a few rows, knit one row with the nylon cord. Change to main yarn and knit six rows. Transfer for one by one or two by one rib of choice.

Tension three, knit 12 rows. Tension six, knit one row. Tension three, knit 12 rows.

Bring forward the empty needles from A position and go

back to the row you transferred on. Pick up loops from this row on to empty needles. Tension six, knit six rows. Join one shoulder of the garment.

Fold the front half of the garment and measure along the top to four inches from the fold and make a small cut.

Measure down the fold four inches and cut round from here up to the top cut, thus shaping the neck.

Back garment neck, repeat the above procedure but to one inch depth on the back.

With the wrong side of garment facing up towards you, lay the garment over the machine with the cut out neck edge over the edge of the machine, allowing about a quarter to half an inch overlap.

Hold the overlap down and push all the needles through the garment to the front. Go back to the waste yarn and pick up the first row in main yarn on to the needles. Shut each latch with a loop of yarn inside and push the needles back through the garment.

Bring the garment to the front of the machine and pull down over the sinker posts and cast off.

This is similar to the cut and sew neckline that Kamalini Trentham demonstrates and I have no doubt that other versions will now appear. If you know of any, then please share them with us.

STORAGE PROBLEMS

I mentioned on page 58 that storage can be difficult, both of equipment and the magazines and patterns that one acquires over the years. Nowadays too, many of us have more than one machine and keeping everything in order can become a nightmare, especially when something is required in a hurry.

I have several large size detergent boxes (covered in Fablon by my long suffering husband) and I keep back numbers and instruction books and the like in these, all duly labelled.

Most people have wall to wall carpets, we have wall to wall shelves – everywhere! They hold cones, boxes and equipment. Do-It-Yourself shops have brackets and shelving that most people can cope with these days.

I found the storage of equipment for each machine difficult until I acquired small plastic tool boxes (about £1.50 each) and these hold weights, sinker plates, linkers, transfer carriages. Each machine has its own box in a different colour and they sit under the machine knitting table at the side, ready for use. The ribber and cast on combs hung on the wall for a long time, then I found a rather nice large vase with a wide base and they now stand in this. I had an old fashioned stone jar that I decorated with transfers and the small combs, ruler, T-square and odds and ends are in this.

Punchcards stand upright in old cornflake boxes (covered in Fablon again!). The boxes are cut in an L-shape so that it is easy to flip through and find the appropriate card.

Then I acquired an electronic machine and Mylar sheets multiplied, notes and booklets pertaining to the electronic also multiplied and I bought a large cassette case, rather like a small attaché case, which keeps all the electronic information separate.

I have also a large record case (discarded when tapes became popular among the young). If you have one it can hold the transfer carriage, linker and intarsia carriage, or other odds and ends.

I am sure most of you have seen the desk top tidies that are ideal for machine knitting tools. A one pound honey jar holds all my other odds and ends and takes my scissors as well.

I did invest in some plastic reels for the coloured nylon cords and find these really good.

When one has spent a lot of money on equipment, then it makes sense to look after it all and have it near to hand when needed. The joy of having a room to put machines in at last is great. Up till quite recently we have slept or eaten with them ever present because in a bungalow, with a family, there was not much choice. Now there is a chair bed sharing the machine room and I do not enquire if the occasional occupant has nightmares!

The Hague linker has its own run-about stand, a DIY computer stool on wheels. I can use it wherever I like to wheel it, inside or outside the bungalow, in the sun room or sitting room. The stool was very easy to put together and cost about £6.00. My husband drilled a couple of holes in the linker base and in the stool and fixed it with wing nuts so that it can be removed if necessary.

NECKLINES AND THE PUNCHCARD

Necklines really are a problem to a lot of people and while most now use the holding position, knit nice bands and tackle cut and sew with aplomb, there is always someone, somewhere, having problems getting back to the pattern for the second side of the neck.

The main points are:

1. When reaching the neck area, mark the punchcard or note the row number of the card at the division point for the neck.
2. Divide for the neck as the pattern states and knit the unwanted stitches back to A position on the nylon cord.
3. Knit the first side of the neck, making sure you pass the pattern panel on every row and when completed take off on to waste yarn.
4. Return the card to the row number you have marked or noted and lock the card.
5. Move the carriage across the needles in non-working position, making sure the carriage passes the pattern panel completely.
6. Now gently bring the needles back to working position by pulling on the nylon cord and unravelling it as you go.
7. Return the row counter to the correct row number for the rest of the shaping.
8. Thread up and re-set the carriage for the stitch pattern and continue knitting, once again ensuring that the carriage completely passes the pattern panel on every row.

The pattern panel and memory drums are unique to Knitmaster knitting machines and they set the pattern for the needle selection automatically. This is why the carriage must pass the grey pegs on the pattern panel completely.

Because Brother and Toyota have a different method of needle selection, a Knitmaster owner being helped by a Brother or Toyota owner sometimes fails to have this point driven home as it is not a necessary procedure on the other two makes of machine.

MOTIF KNITTING

A small group of letters has arrived asking about motif knitting for a larger design.

If very large, the design would probably involve very long floats and to avoid this the intarsia carriage, or intarsia method would need to be used. (The 700 machine has the built-in intarsia facility.)

This means that the needles are brought out to C position on every row by the carriage and, working from a pre-drawn chart, the different coloured yarns are laid over the needle hooks, with the new yarns twisted about the previous yarn to prevent holes. When this is completed along the row according to the chart, the intarsia carriage is pushed across, the row is knitted and the needles are again brought out to C position for the procedure to be repeated according to the design. Thus floats are avoided.

On a smaller design (24 stitch), the special magic cams and point cams are put on to the carriage and the main bed and a punchcard is used and the motif isolated. Care must be taken to ensure that complete blocks of 24 stitches are isolated, remembering that 12 needles either side of 0 are the first 24. Look at the needle strip to confirm that you have isolated in the correct space.

HAND SELECTING A COMPLETE DESIGN

For this, the design needs to be drawn out in advance. I find it easier to use squared paper and mark out with X in a square.

If using letters, remember the design on the paper must be in reverse in order for it to come out the correct way round on the knit side of the fabric.

Insert a blank punchcard and leave it locked all the time.

Knit one row, then thread up with the contrast yarn and set the cam level to Fair Isle. Russell levers on two.

Hand select the needles for the design out to D position and knit the row.

Repeat this procedure every row following your pre-marked chart until completed. Remove the blank card and re-set the machine for stocking stitch.

This is such a handy technique to have under your belt!

Club names are a very popular addition to a sweater. Do remember though, no children's names on jumpers or any of their personal belongings that show. A sign of the times unfortunately, when a stranger could call them by their name with awful consequences.

Thank you for your letters suggesting what you would like an article about – again they arrived in batches! Are you sure there is no conspiracy in this?

Keep the ideas coming, then at least you will get what you want.

Happy knitting.

10 RAGLAN LACE TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with lace carriage and with or without a ribber.

MATERIALS

Studley Suki and Suki Smooth
1 [1, 1, 1, 1, 1, 1, 1] × 350g cone in Suki Peach (MY).
1 [1, 1, 1, 1, 1, 1, 1] × 350g cone in Suki Smooth Peach (MY).
2 tubes of knitting-in beads, if required.

GARMENT WEIGHT

Finished garment in second size weighs 275g.

The fibre content of Suki is 96% Acrylic, 4% Nylon: Suki Smooth is 100% Acrylic. These yarns are only obtainable by mail from B.S.K. Limited, Manton Industrial Estate, Murdock Road, Bedford MK41 7LE.

YARN THICKNESS

One strand of Suki knitted with one strand of Suki Smooth is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.
Actual size 89 [95, 101, 107, 113, 119, 124, 130] cm, 35 [37½, 39¾, 42¼, 44½, 46¾, 48¾, 51¼] in.
Length to back neck 48 [49, 50, 51, 52, 53, 54, 55] cm, 19 [19¼, 19¾, 20, 20½, 21, 21¼, 21¾] in.
Sleeve seam 25 [25, 26, 26, 27, 27, 28, 28] cm, 10 [10, 10¼, 10¼, 10¾, 10¾, 11, 11] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 40 rows to 10 cm, 4 in measured over lace pattern using 2 strands together (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. We used Brother card 519 from their Punch Card Pattern Book for this pattern and reproduce it courtesy of Brother. For further information about Brother cards and machines, please write to Jones & Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD. Toyota punchcard owners should reverse the card before knitting. For other models, we suggest you substitute a similar lace pattern specially recommended for your machine. Two strands of yarn are used together throughout.

TO KNIT IN BEADS

Using crochet hook, place a bead on hook. Lift selected st from N with hook and slip bead over hook, pulling st through hole in bead. Replace st on to N. When knitting next row, pull down work below beads as you slowly and carefully knit row. Place beads as required between lace panels.

BACK AND FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 61 [61, 69, 69, 77, 77, 85, 85] Ns at left and 61 [69, 69, 77, 77, 85, 85, 93] Ns at right of centre 0 to WP. 122 [130, 138, 146, 154, 162, 170, 178] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 61 [60, 69, 69, 76, 77, 85, 84] Ns at left and 61 [68, 68, 77, 76, 84, 85, 92] Ns at right of centre 0 to WP. 122 [128, 137, 146, 152, 161, 170, 176] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MY, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

2ND, 5TH AND 8TH SIZES

Inc 1 st at each end.

3RD AND 6TH SIZES

Inc 1 st at right edge.

ALL SIZES

122 [130, 138, 146, 154, 162, 170, 178] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in lace patt. K 118 rows. RC shows 120 and work measures 35 cm, 13¾ in.

SHAPE RAGLAN ARMHOLES

Cast off 4 sts at beg of next 2 rows.

1ST AND 2ND SIZES

Dec 1 st at each end of every foll 4th row until 108 [120] sts rem.

ALL SIZES

Dec 1 st at each end of every foll alt row until 70 [70, 72, 76, 80, 88, 96, 104] sts rem.

6TH, 7TH AND 8TH SIZES

Dec 1 st at each end of every row until 80 sts rem.

ALL SIZES

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 38 sts. Using nylon cord, K 16 [16, 17, 19, 21, 21, 21, 21] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

1ST AND 2ND SIZES

Dec 1 st at neck edge on every row and *at the same time,* dec 1 st at raglan edge on every foll alt row until 1 st rem.

3RD AND 4TH SIZES

Dec 1 st at neck edge on every row and *at the same time,* dec 1 st at raglan edge on every foll alt row until [5, 13] sts rem, then on every row until 1 st rem.

5TH, 6TH, 7TH AND 8TH SIZES

Dec 1 st at each end of every row until 1 st rem.

ALL SIZES

Fasten off. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 42 [49, 48, 55, 54, 61, 60, 67] Ns at left and 50 [49, 56, 55, 62, 61, 68, 67] Ns at right of centre 0 to WP. 92 [98, 104, 110, 116, 122, 128, 134] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in lace patt. K 25 [17, 15, 11, 10, 8, 7, 6] rows. Shape sides by inc 1 st at each end of next and every foll 28th [20th, 18th, 14th, 13th, 11th, 10th, 9th] row until there are 98 [106, 114, 122, 130, 138, 146, 154] sts. K 4 [8, 2, 8, 5, 8, 10, 10] rows. RC shows 88 [88, 92, 92, 96, 96, 100, 100] and work measures 22 [22, 23, 23, 24, 24, 25, 25] cm, 8¾ [8¾, 9, 9, 9½, 9½, 9¾, 9¾] in.

SHAPE RAGLAN TOP

Cast off 4 sts at beg of next 2 rows.

1ST AND 2ND SIZES

Dec 1 st at each end of every foll 4th row until 84 [96] sts rem.

ALL SIZES

Dec 1 st at each end of every foll alt row until 46 [46, 48, 52, 56, 64, 72, 80] sts rem.

6TH, 7TH AND 8TH SIZES

Dec 1 st at each end of every row until 56 sts rem.

ALL SIZES

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 14 sts. Using nylon cord, K 16 [16, 17, 19, 21, 21, 21, 21] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

1ST AND 2ND SIZES

Dec 1 st at neck edge on every row and *at the same time,* dec 1 st at raglan edge on every foll alt row until 1 st rem.

3RD AND 4TH SIZES

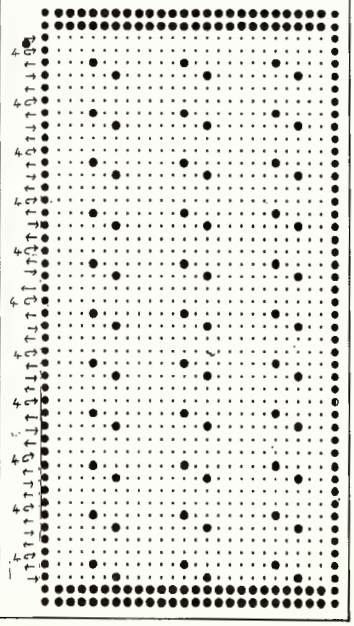
Dec 1 st at neck edge on every row and *at the same time,* dec 1 st at raglan edge on every foll alt row until [5, 13] sts rem, then on every row until 1 st rem.

5TH, 6TH, 7TH AND 8TH SIZES

Dec 1 st at each end of every row until 1 st rem.

ALL SIZES

62▶



Skirt – Naughty. Hat – The Hat Shop. Earrings – Adrien Mann.

◀ 60

Fasten off. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. Finish to correspond with first side reversing shapings.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 80 [80, 83, 83, 86, 86, 89, 89] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 13 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 80 [80, 83, 83, 86, 86, 89, 89] sts to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MY, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace 92 [98, 104, 110, 116, 122, 128, 134] sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

NECK EDGING (2 PIECES)

Join raglan seams. Push 103 Ns to WP. With K side facing, pick up sts along half of neck edge starting and finishing at centre of sleeves and place on to Ns. Inc 1 st at each end. 105 sts. Set RC at 000. Using MT and MY, K 5 rows. Transfer every alt st to its adjacent N to make a picot edge. Leave empty Ns in WP. K 6 rows. Using WY, K a few rows and release from machine.

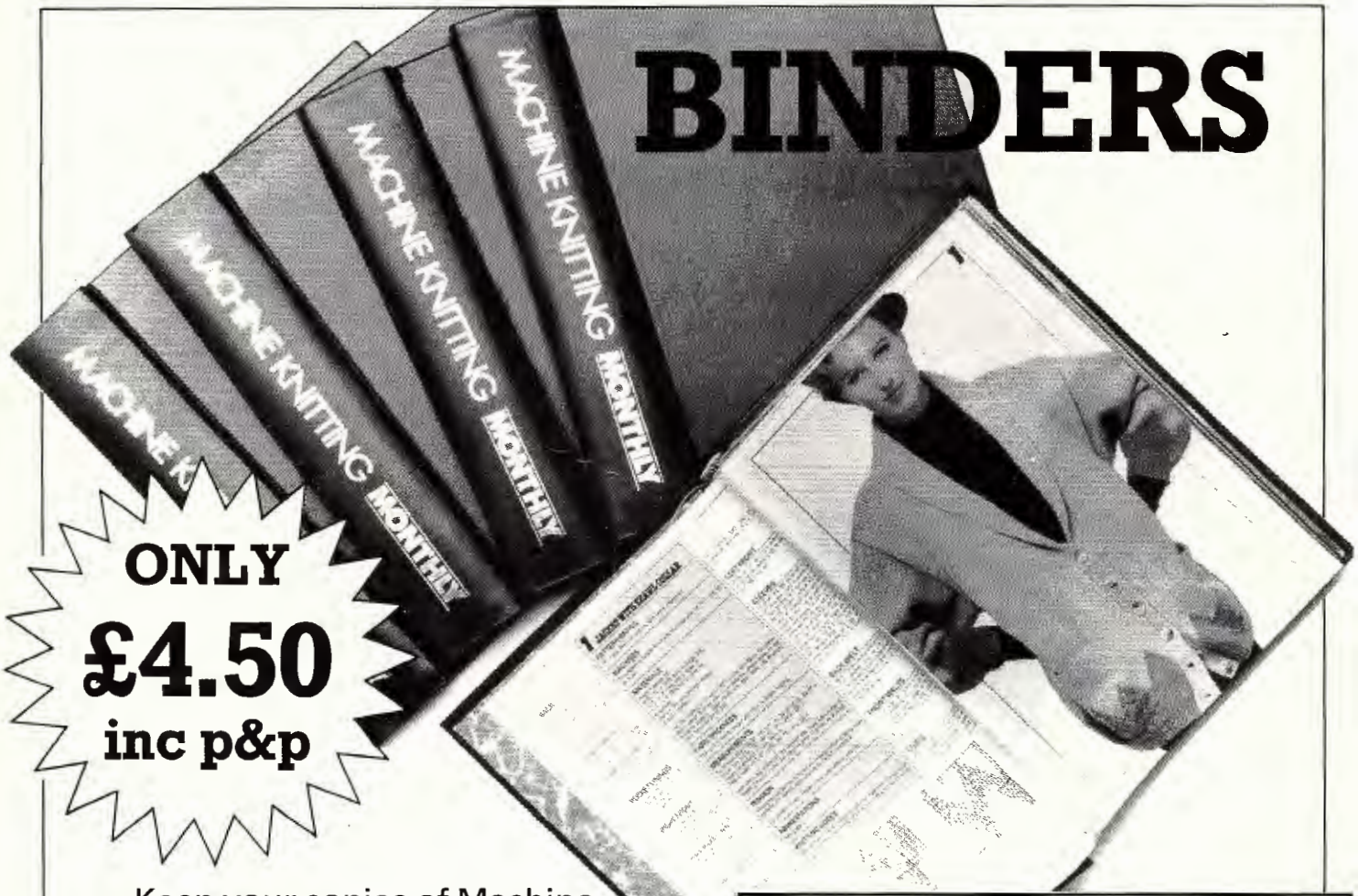
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side, sleeve and neck edging seams. Fold neck edging in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

BINDERS



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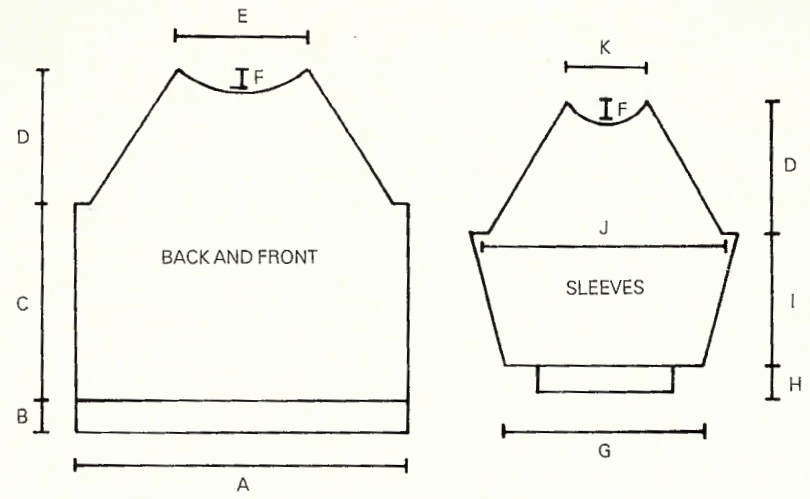


A = 45 [48, 51, 54, 57, 60, 62.5, 65.5]
B = 5 cm
C = 30 cm
D = 15.5 [16.5, 17.5, 18.5, 19.5, 20.5, 21.5, 22.5] cm
E = 22 cm
F = 2.5 cm
G = 34 [36, 38.5, 40.5, 42.5, 45, 47, 49.5] cm
H = 3 cm
I = 22 [22, 23, 23, 24, 24, 25, 25] cm
J = 36 [39, 42, 45, 48, 51, 54, 57] cm
K = 13 cm

CLUB LINE

HINDLEY

Hindley Knitting Club is a very friendly group where new members are welcomed like old friends. There are morning and evening meetings on Wednesdays at Bricol, 95 Market Street, Hindley, opposite the Library. Times are 9.30 am to 11.30 am and 7.30 pm to 9.30 pm. For full details, telephone Wigan 523057.

OKEHAMPTON

We've had an interesting letter from Anne Coates who has made a lot of knitting friends since she has been selling her knitwear in the local Saturday market. Some of her contacts have been holidaymakers but with the typical friendliness of knitters they have swapped tips and even punchcards.

Anne says that she has received so much from other knitters that now she would like to give something back and hopes to start a knitting club. Anyone who would like to join her can ring any day between 9 am and 9 pm except for Saturday when she will be at her stall in Okehampton Market. The number is 0837 53645.

BARKING

Club secretary, Doris Lawrence has written to ask us to mention the Ripple Machine Knitting Club. She says "We have been going now just over a year and badly need more members". The club meets every Monday evening from 7 pm to 9.30 pm at Ripple Community Hall, Ripple Road, Barking, Essex so if you live in the area, why not drop in – you are sure of a warm welcome.

WEYMOUTH

There are some recent changes here. Weymouth Machine Knitting Club now meets on the first and third Wednesday evenings of the month at St. Edmunds Church Room, Lanehouse Rocks Road, Weymouth. The time is 7 pm to 9 pm and if you need more information, ring Lynda Putt – 0305 772784, or Penny May – 0305 823785.

CARSHALTON

Wandle Knitters is an afternoon club, meeting on the fourth Tuesday of the month, at 1.30 pm at Bishop Andrews Church, Wigmore Road, Carshalton, Surrey. Details from Ann Richardson on 01-647 4897.

RICHMOND

Richknits is a new club meeting at the secretary's home on the last Thursday of each month. Ring Marie Allen on 01-878 8464 if you would like all the details.

GRAYS

We hear from Pat Bannister that the Latch On Knitting Club has elected a new committee and she takes this opportunity to tell us about the club.

Meetings are a friendly mix of knitters of varying experience so, with a machine always to hand, advice and problems can be shared in practise as well as theory. There is a haberdashery bar with beads, zips, weights, patterns and so on for sale and a raffle at each meeting.

The club programme includes guest speakers such as our own Iris Bishop. Why not go along and see for yourself? Meetings are on the second Thursday each month, 7.30 pm to 9.30 pm, at Grays Adult Education Centre, Bridge Road, Grays, Essex. For information you may ring Lydia on 0375 855350.

SOUTH WIRRAL

The Village Knitters of Great Sutton meet, appropriately, in The Village Hall, Great Sutton, South Wirral. The time is 7 pm to 9.30 pm on alternate Monday evenings. Ring Mrs Price for details. The number is 051-356 0358.

MUSSELBURGH

Carol Crate writes to ask us to let readers in the Lothians know that there is a new club in their area. Musselburgh Machine Knitting Club meetings are held fortnightly on Monday evenings from 7 pm to 9 pm. More information from Carol on 031-665 0241.

WORCESTER PARK

Evening meetings of the Worcester Park Machine Knitters Club are held at 8.00 pm on the second Wednesday of the month at Bird's Wool Shop, Longfellow Road, Worcester Park, Surrey. The leader is Mrs L. Ashby and you can contact her on 01-337 3462.

SHIRLEY

Readers in the Southampton area may like to have details of the Shirley Machine Knitting Club which meets on the first Tuesday of the month at 8.00 pm. Please contact the club leader Christine Simpkin on 0703 774235.

JACKSDALE

A new entry in our Clubline Directory is the Jacksdale Machine Knitting Club which meets at the Community Centre in Jacksdale, Derby. Meetings are on alternate Thursdays from 7.00 pm to 9.00 pm. The secretary, Eunice Riggott, telephone number 0773 861042, will give you the date of the next meeting if this is your area.

BISHOPS CLEEVE

Joyce Cullimore has sent us the current details of the Bishops Cleeve Machine Knitting Club. Fortnightly meetings are held from 2.00 pm to 4.00 pm in the Tithe Barn, Evesham Road, Bishops Cleeve, Cheltenham. Call her on 0242 674027 for the date of the next meeting.

Have you registered your club yet? Turn to page 75 for details.

11 SHAWL

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for Passap and Pfaff Duomatic machines.

MATERIALS

Bramwell Duo Magic.
1 × 500g cone in Dusky Pink.
GARMENT WEIGHT
Finished garment weighs 445g

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

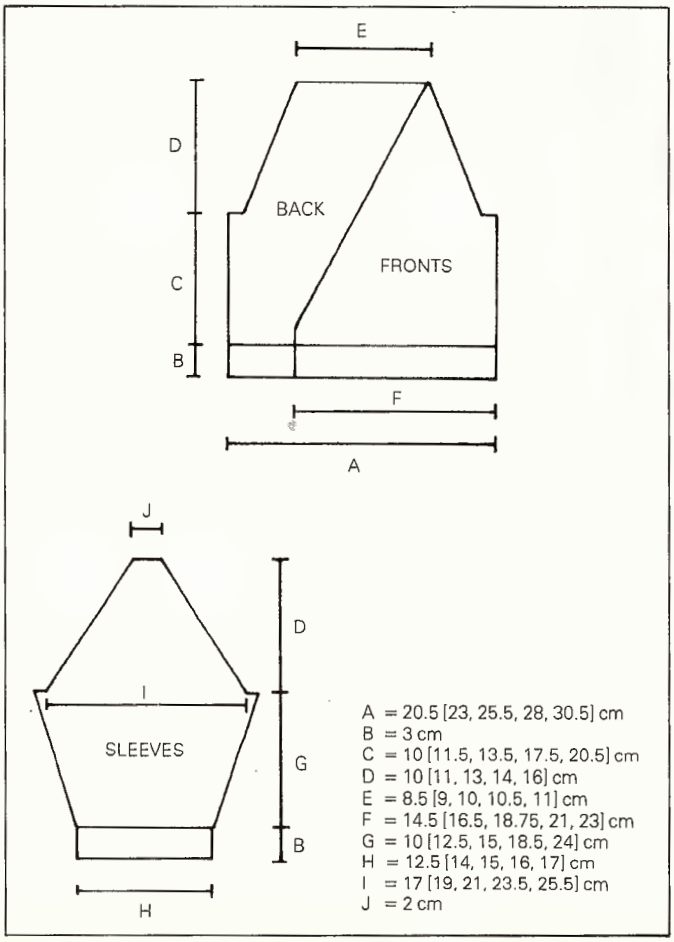
YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

ABBREVIATIONS

See page 4.

Use all Ns on front and back beds. Set lock on N/N, stitch size to 4/4 and in knit/knit, work a racking cast on. Bring a pusher out of blocking rail to WP under each N on front bed. Set stitch size to 4½/4½. Cont in patt as follows:- K 2 rows AX←, 2 rows AXO. Cont in patt until 95 rows have been worked in patt, thus ending with carriage at left. Leave 32 pushers at each edge in WP for side borders and arrange centre pushers in 2 up, 2 down formation. K 410 rows, thus ending with carriage at left. Put all pushers to WP to complete top border. K 96 rows. (601 rows have been worked in all and carriage ends at right.) Transfer all sts to back bed, leaving front bed Ns in WP. Set stitch size to 6½/6½ and K 1 row from right to left. Using a small deco comb, push loops from back bed to front bed to lengthen them, then cast off with latch tool. (Use latch tool to pull ends into fabric to neaten edges.)



A = 20.5 [23, 25.5, 28, 30.5] cm
B = 3 cm
C = 10 [11.5, 13.5, 17.5, 20.5] cm
D = 10 [11, 13, 14, 16] cm
E = 8.5 [9, 10, 10.5, 11] cm
F = 14.5 [16.5, 18.75, 21, 23] cm
G = 10 [12.5, 15, 18.5, 24] cm
H = 12.5 [14, 15, 16, 17] cm
I = 17 [19, 21, 23.5, 25.5] cm
J = 2 cm

12 BABY'S CROSS-OVER CARDIGAN

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for all standard gauge machines.

MATERIALS

Bramwell Duo Magic.
1 [1, 1, 1, 1] × 500g cone in Lemon Cocktail (MY).
4 buttons
GARMENT WEIGHT
Finished garment in first size weighs 46g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit chest 41 [46, 51, 56, 61] cm, 16 [18, 20, 22, 24] in.
Actual size as above.
Length to shoulder 23 [25.5, 29.5, 34.5, 39.5] cm, 9 [10, 11½, 13½, 15½] in.
Sleeve seam 13 [15.5, 18, 21.5, 27] cm, 5 [6, 7, 8½, 10½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Ns in NWP are counted as sts throughout. If an N in NWP becomes an end N, push it to WP until a further st is worked. When casting off, make chains in spaces where Ns are in NWP. When a st is decreased on a patt row, always work the dec first.
CABLE PANEL
Cable panel is worked over set of four sts between Ns in NWP and counting from the left edge, these sts are numbered 1 to 4. Cable every 8th row. Cross sts 1 and 2 over sts 3 and 4. K 8 rows. Rep these 8 rows continuously.

BACK

Push 65 [74, 80, 89, 98] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 31 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *. Inc 1 [0, 2, 1, 0] sts. 66 [74, 82, 90, 98] sts. Set RC at 000. Using MT, K 48 [56, 66, 84, 98] rows. Work measures 13 [14.5, 16.5, 20.5, 23.5] cm, 5¼ [5¾, 6½, 8, 9¼] in.
SHAPE RAGLAN ARMHOLES
Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 50 [58, 64, 72, 76] sts rem, then on every alt row until 28 [30, 32, 34, 36] sts rem. Cast off.

RIGHT FRONT (FOR GIRL)

Push 47 [53, 59, 65, 71] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 10 rows. Counting from left edge, make a buttonhole over 32nd, 33rd and 34th [36th, 37th and 38th; 40th, 41st and 42nd; 44th, 45th and 46th; 48th, 49th and 50th] sts. K 11 rows. Make a buttonhole over same sts as before. K 10 rows. Push Ns from NWP to WP and make a

Chime Ball – Asda.

hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Set RC at 000. Counting from left edge, transfer 3rd and 8th sts on to adjacent N and push empty Ns to NWP. Using MT, K 3 rows. Make a buttonhole over same sts as before. Work cable panel throughout.

SHAPE FRONT EDGE

Using a double transfer tool and counting from left edge, transfer 9th and 10th sts one N to right, transfer 4 cable panel sts and 2 edge sts one N to right. Re-arrange Ns in WP and NWP to keep continuity of cable panel (one st has been decreased at front edge inside cable panel). K 3 [3, 3, 3, 4] rows. Dec 1 st at front edge as before on next and every foll 3rd [3rd, 3rd, 3rd, 4th] row until 39 [45, 41, 59, 59] sts rem, then on every 3rd [3rd, 4th, 4th, 4th] row until 32 [35, 39, 43, 47] sts rem. K 2 [1, 3, 1, 2] rows. RC shows 48 [56, 66, 84, 98] and work measures 13 [14.5, 16.5, 30.5, 23.5] cm, 5¼ [5¾, 6½, 8, 9¼] in.

SHAPE RAGLAN ARMHOLE

Cont to dec at front edge on every 3rd [3rd, 4th, 4th, 4th] row from previous dec as before and *at the same time*, cast off 2 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at raglan edge on every 4th row until 15 [18, 22, 27, 26] sts rem, then on every alt row until 11 [12, 11, 11, 13] sts rem. Cont to dec at raglan edge only (at edge) on every alt row from previous dec until 2 sts rem. Cast off.

LEFT FRONT (FOR GIRL)

Work as for right front reversing shapings and reading right for left and left for right, omitting buttonholes.

RIGHT FRONT (FOR BOY)

Work as for right front (for girl) omitting buttonholes.

LEFT FRONT (FOR BOY)

Work as for right front (for girl) reversing shapings and reading right for left and left for right.

SLEEVES

Push 41 [44, 47, 50, 53] Ns to WP. Work as for back from * to *. Inc 2 [1, 2, 1, 2] sts. 43 [45, 49, 51, 55] sts. Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end of every 6th [6th, 7th, 7th, 8th] row until there are 55 [61, 67, 75, 81] sts. K 12 [12, 9, 6, 12] rows. RC shows 48 [60, 72, 90, 116] and work measures 13 [15.5, 18, 21.5, 27] cm, 5¼ [6, 7, 8½, 10½] in.

SHAPE RAGLAN TOP

Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 49 [55, 59, 69, 71] sts rem, then on every alt row until 7 sts rem. Cast off.

FRONT BORDER

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT–1, K 5 rows. Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 13 rows. Make buttonholes over same sts as before. K until border, when slightly stretched fits up front edge, across top of first sleeve, across back neck, across top of second sleeve and down front edge. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join raglan, side and sleeve seams. Fold front border in half lengthways and neaten short ends. Sew in position with buttonholes on right front for a girl and left front for a boy. Finish buttonholes and sew on buttons to correspond.

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11/12

13/14

13 BABY'S ROUND NECK CARDIGAN

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Bramwell Duo Magic.
1 [1, 1, 1, 1] × 500g cone in baby blue (MY).
6 [6, 6, 7, 7] buttons.
GARMENT WEIGHT
Finished garment in first size weighs 48g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit chest 41 [46, 51, 56, 61] cm, 16 [18, 20, 22, 24] in.
Actual size as above.
Length to shoulder 23 [25.5, 29.5, 34.5, 39.5] cm, 9 [10, 11½, 13½, 15½] in.
Sleeve seam 13 [15.5, 18, 21.5, 27] cm, 5 [6, 7, 8½, 10½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 64 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card, as shown, before starting to knit.

BACK

Push 62 [68, 77, 83, 92] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT–2 and MY, K 31 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *. Inc 1 [1, 0, 2, 1] sts. 63 [69, 77, 85, 93] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. K 64 [72, 86, 112, 130] rows. RC shows 65 [73, 87, 113, 131] and work measures 13 [14.5, 16.5, 20.5, 23.5] cm, 5¼ [5¾, 6½, 8, 9¼] in.

SHAPE RAGLAN ARMHOLES

Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 31 [33, 35, 43, 43] sts rem, then on every alt row until 25 [27, 29, 31, 33] sts rem. Using WY, K a few rows in st st and release from machine.

LEFT FRONT

Push 29 [32, 35, 38, 44] Ns to WP. Work as for back from * to *. Inc 0 [0, 1, 2, 0] sts. 29 [32, 36, 40, 44] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. K 64 [72, 86, 112, 130] rows. RC shows 65 [73, 87, 113, 131] and work measures 13 [14.5, 16.5, 20.5, 23.5] cm, 5¼ [5¾, 6½, 8, 9¼] in.

SHAPE RAGLAN ARMHOLE

Cast off 2 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at raglan edge on every 4th row until 17 [19, 20, 24, 25] sts rem. K 3 [1, 1, 1, 3] rows.

SHAPE NECK

Cont to dec at raglan edge on every 4th row from previous dec and *at the same time,* cast off 3 [3, 4, 4, 5] sts at beg of next row. Dec 1 st at neck edge on every alt row until 6 [7, 7, 9, 9] sts rem. Cont to dec at raglan edge only on every 4th row from previous dec until 5 [5, 5, 8, 7] sts rem, then on every alt row until 2 sts rem. Cast off.

RIGHT FRONT

Work as for left front reversing shapings and reading left for right.

SLEEVES

Push 41 [41, 44, 47, 50] Ns to WP. Work as for back from * to *. Inc 0 [2, 1, 2, 1] sts. 41 [43, 45, 49, 51] sts. Insert punchcard and lock on first row. Adjust card to match pattern at armhole. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. Shape sides by inc 1 st at each end of every 11th [10th, 10th, 11th, 12th] row until there are 51 [57, 63, 69, 75] sts. K 9 [10, 6, 8, 10] rows. RC shows 65 [81, 97, 119, 155] and work measures 13 [15.5, 18, 21.5, 27] cm, 5¼ [6, 7, 8½, 10¾] in.

SHAPE RAGLAN TOP

Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 25 [29, 29, 35, 33] sts rem, then on every alt row until 7 sts rem. Using WY, K a few rows in st st and release from machine.

NECKBAND

Join raglan seams. Push 77 [86, 92, 101, 107] Ns to WP. With P side facing, pick up 18 [21, 23, 26, 28] sts up right side of neck, 7 sts across top of sleeve, 25 [27, 29, 31, 33] sts across back of neck, inc 2 [3, 3, 4, 4] sts evenly, 7 sts across top of sleeve and 18 [21, 23, 26, 28] sts down left side of neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT–1, K 5 rows. Using MT–2, K 13 rows. Using MT–1, K 4 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty N. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

BUTTONHOLE BAND

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT–1, K 4 [5, 7, 6, 6] rows. * Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 18 [19, 22, 22, 26] rows. Rep from * 4 [4, 4, 5, 5] times more. Make buttonholes over same sts as before. (6 [6, 6, 7, 7] sets of buttonholes.) K 4 [5, 7, 6, 6] rows. Cast off.

BUTTON BAND

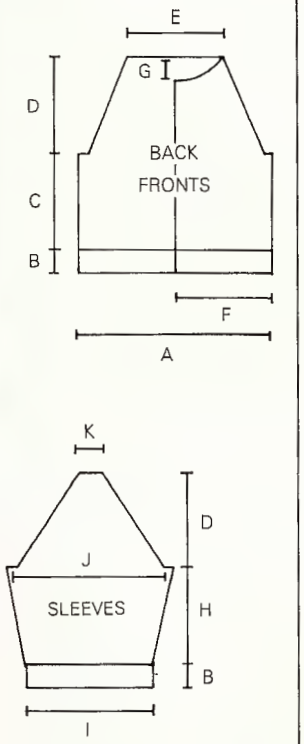
Work as for buttonhole band omitting buttonholes.

PRESSING

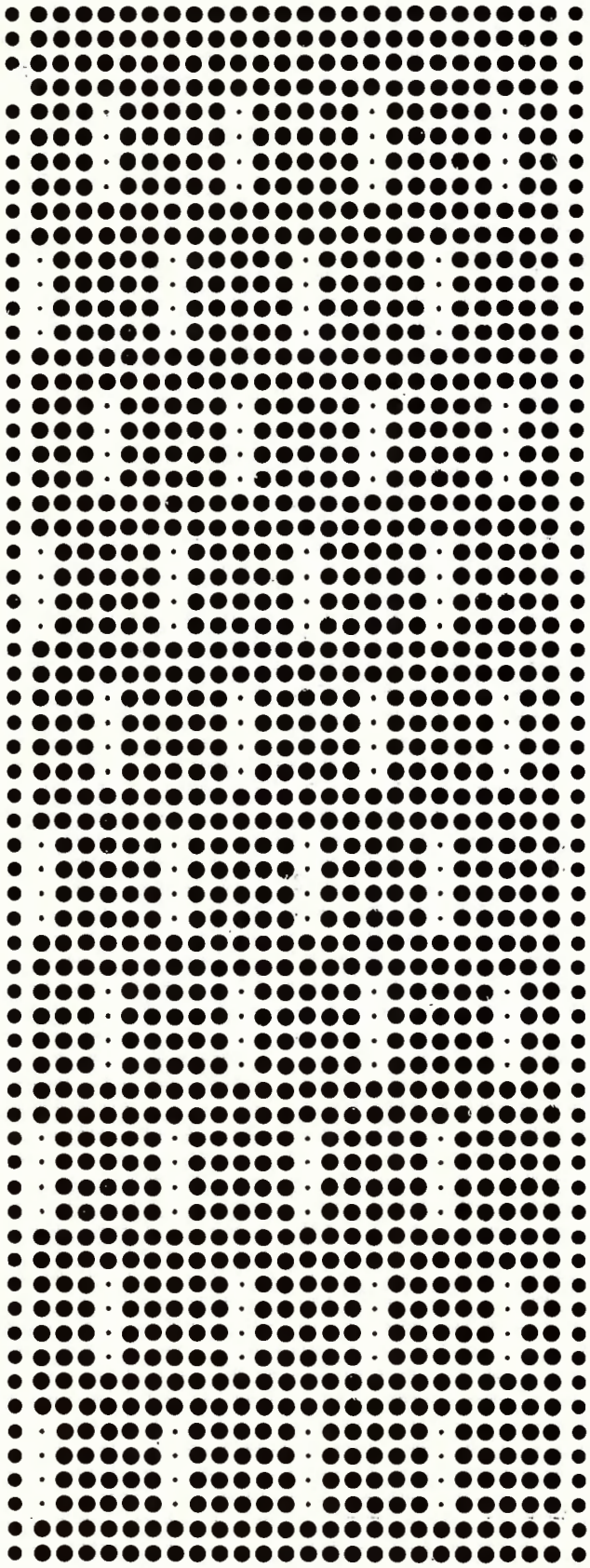
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold front bands in half lengthways, neaten open ends then sew in position with buttonholes on right front for a girl and left front for a boy. Finish buttonholes. Sew on buttons.



A = 21 [23.5, 26, 28, 30.5] cm
B = 3 cm
C = 10 [11.5, 13.5, 17.5, 20.5] cm
D = 10 [11, 13, 14, 16] cm
E = 8 [9, 9, 10, 10] cm
F = 9.5 [10.75, 12, 13, 14.25] cm
G = 3 [4, 4, 5, 5] cm
H = 10 [12.5, 15, 18.5, 24] cm
I = 13 [14, 15.5, 16, 17] cm
J = 17 [19.5, 21, 23.5, 25] cm
K = 2 cm



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14 BABY'S V-NECK CARDIGAN

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Bramwell Duo Magic.
1 [1, 1, 1, 1] × 500g cone in Baby Pink (MY).
4 [4, 4, 5, 5] buttons.
GARMENT WEIGHT
Finished garment in first size weighs 48g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit chest 41 [46, 51, 56, 61] cm, 16 [18, 20, 22, 24] in
Actual size as above.
Length to shoulder 23 [25.5, 29.5, 34.5, 39.5] cm, 9 [10, 11½, 13½, 15½] in.
Sleeve seam 13 [15.5, 18, 21.5, 27] cm, 5 [6, 7, 8½, 10½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 66 rows to 10 cm, 4 in measured over slip stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

BACK

Push 71 [77, 86, 95, 104] Ns to WP. * PUsh every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and MY, K 31 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *. Inc 0 [2, 1, 2, 1] sts. 71 [79, 87, 97, 105] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in slip st. K 66 [76, 88, 114, 134] rows. RC shows 67 [77, 89, 115, 135] and work measures 13 [14.5, 16.5, 20.5, 23.5] cm, 5¼ [5¾, 6½, 8, 9¼] in.

SHAPE RAGLAN ARMHOLES

Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 41 [47, 49, 59, 61] sts rem, then on every alt row until 29 [31, 33, 35, 37] sts rem. Cast off.

LEFT FRONT

Push 32 [35, 41, 44, 50] Ns to WP. Work as for back from * to *. Inc 1 [2, 0, 2, 0] sts. 33 [37, 41, 46, 50] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in slip st. K 66 [76, 88, 114, 134] rows. RC shows 67 [77, 89, 115, 135] and work measures 13 [14.5, 16.5, 20.5, 23.5] cm, 5¼ [5¾, 6½, 8, 9¼] in.

SHAPE FRONT EDGE AND RAGLAN ARMHOLE

Dec 1 st (2 sts in) at left edge on next and every foll 7th row and *at the same time,* cast off 2 sts beg of next row, K 1 row. Dec 1 st (2 sts in) at raglan edge on every 4th row until 10 [12, 12, 17, 16] sts rem, then on every alt row until 3 [3, 6, 6, 9] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 2 sts rem. Cast off.

RIGHT FRONT

Work as for left front reversing

shapings and reading left for right and right for left.

SLEEVES

Push 47 [47, 50, 53, 59] Ns to WP. Work as for back from * to *. Inc 0 [2, 1, 2, 0] sts. 47 [49, 51, 55, 59] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in slip st. Shape sides by inc 1 st (2 sts in) at each end of every 10th [9th, 8th, 9th, 11th] row until there are 59 [65, 73, 79, 85] sts. K 6 [10, 10, 14, 15] rows. RC shows 67 [83, 99, 123, 159] and work measures 13 [15.5, 18, 21.5, 27] cm, 5¼ [6, 7, 8½, 10½] in.

SHAPE RAGLAN TOP

Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 39 [43, 47, 51, 51] sts rem, then on every alt row until 7 sts rem. Cast off.

FRONT BORDER

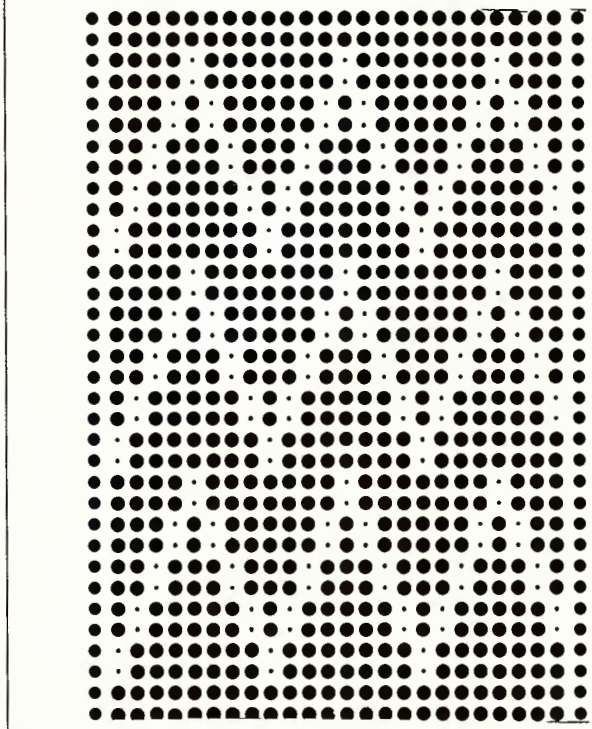
Using MY, cast on 17 sts by hand. Set RC at 000. Using MT–1, K 6 [5, 5, 5, 4] rows. * Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 17 [20, 23, 22, 26] rows. Rep from * 2 [2, 2, 3, 3] times more. Make buttonholes over same sts as before (4 [4, 4, 5, 5] sets of buttonholes). K until border, when slightly stretched, fits up front edge, across top of first sleeve, across back neck, across top of second sleeve and down front edge. Cast off.

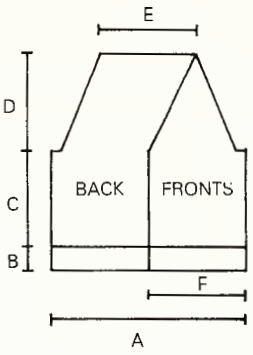
PRESSING

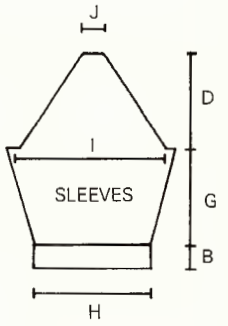
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join raglan, side and sleeve seams. Fold front border in half lengthways and neaten short ends. Sew in position with buttonholes on right front for a girl and left front for a boy. Finish buttonholes and sew on buttons.







A = 21 [23, 25.5, 28.5, 31] cm
B = 3 cm
C = 10 [11.5, 13.5, 17.5, 20.5] cm
D = 10 [11, 13, 14, 16] cm
E = 8.5 [9, 10, 10.5, 11] cm
F = 9.75 [10.75, 12, 13.5, 14.75] cm
G = 10 [12.5, 15, 18.5, 24] cm
H = 13 [14, 15.5, 16.5, 17.5] cm
I = 17.5 [19.5, 21.5, 23.5, 25.5] cm
J = 2 cm

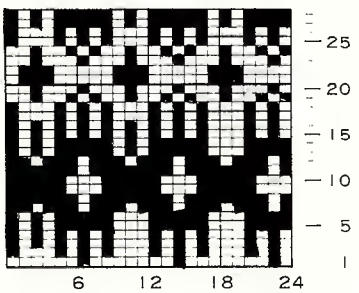
IRIS BISHOP SPECIAL

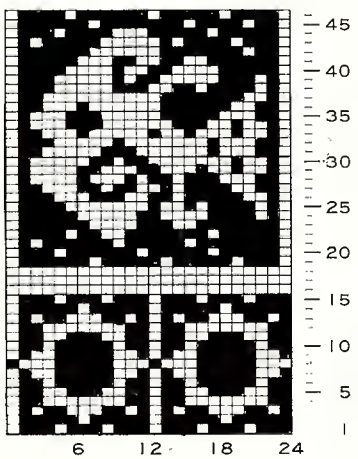
My inspiration this month is taken from the type of motifs found in South American folk art, which translate well into knitwear and all types of fashion fabrics. Both designs can be used as simple borders to edge plain garments, but the fish motif from the 'Inca' design can also be used as a single motif.

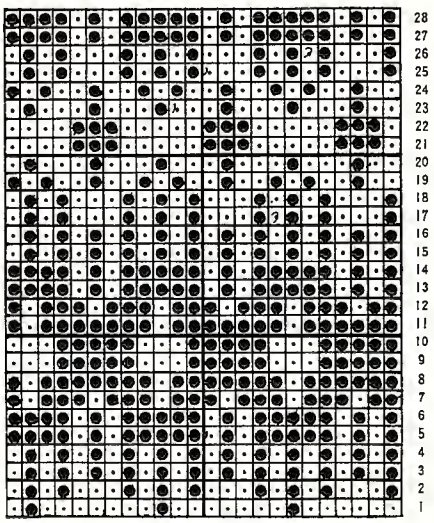
Yarns and colours – Warm, bright colours like orange, terracotta, yellow ochre etc. used with black or very dark brown and white, give an authentic South American 'flavour' to the designs. To knit the 'Inca' design I use terracotta for the narrow border and petrol blue for the fish motif, on a white or cream background. Use smooth rather than textured yarns to give a nice clean outline to the motifs.

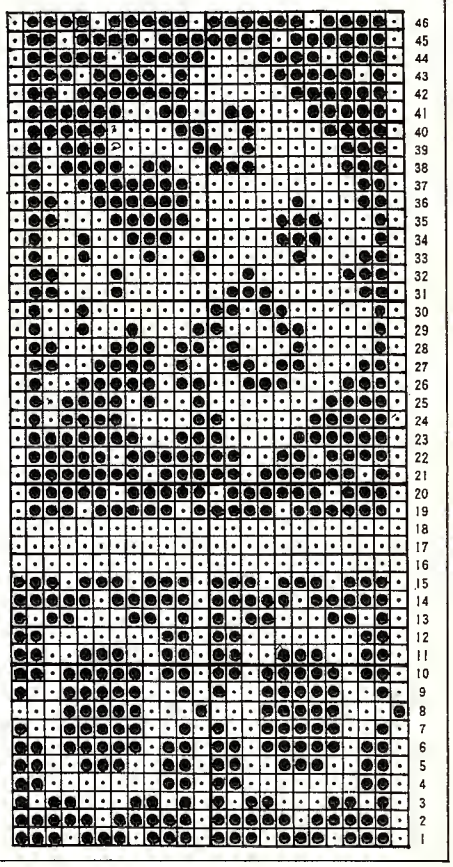
South American border
Knit welts etc. in black or other dark colour. Starting at row 1 of card, knit the pattern (28 rows) with black in feeder 1 and orange (or other contrast colour) in feeder 2. Return card to row 1 and lock. Knit 2 plain rows in orange. Release card and knit pattern again (28 rows) with orange in feeder 1 and white in feeder 2. Continue to knit in plain white. This design lends itself well to the addition of fringes, either at the bottom of the garment or on the edge of a collar etc.

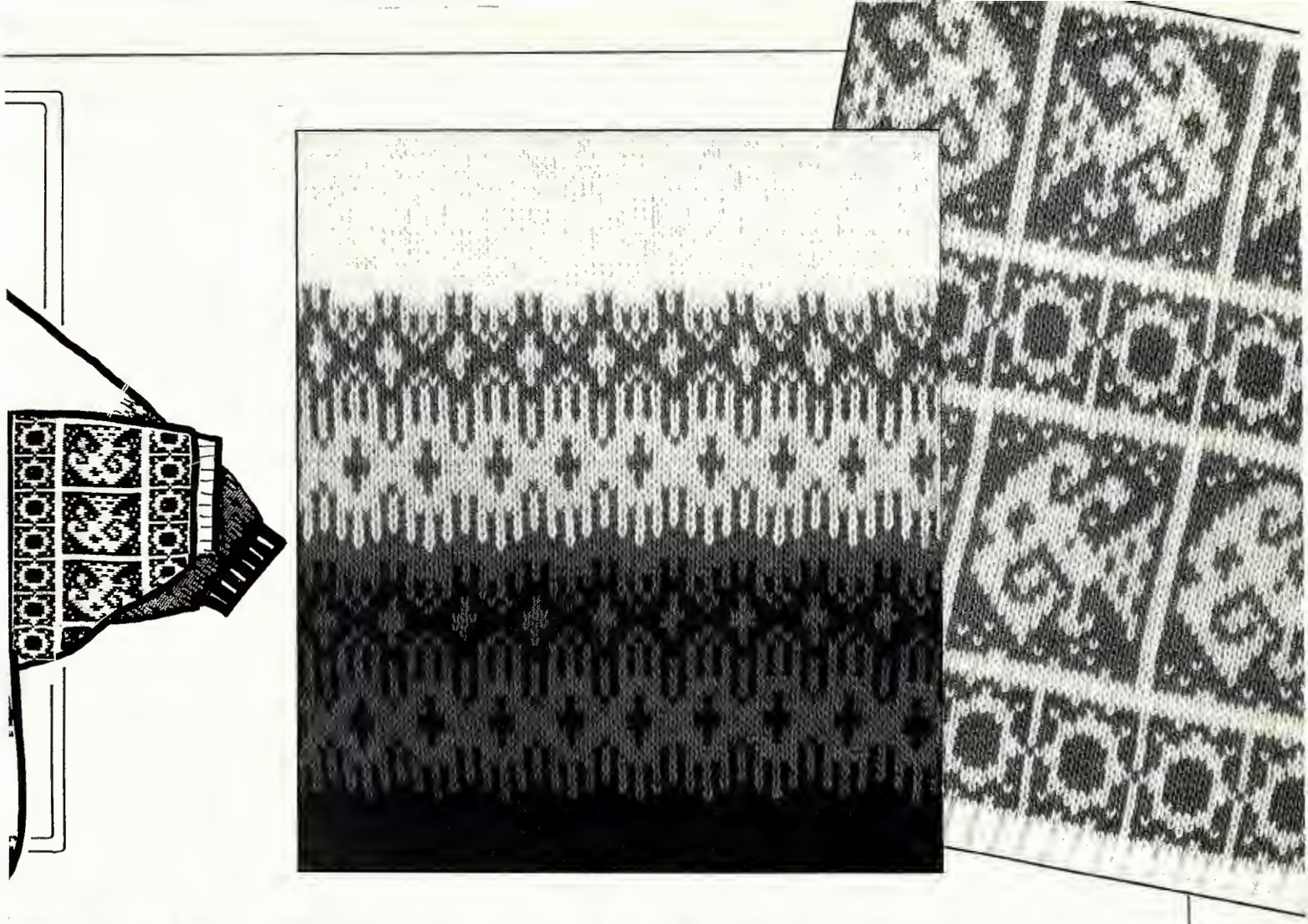
'Inca' design
Knit welts etc. in white. Starting at row 1 of card, knit in Fair-Isle as follows:-
* rows 1-15 = white in feeder 1, terracotta in feeder 2.
rows 16-18 = white knits in feeder 1 only.
rows 19-46 = white in feeder 1, blue in feeder 2.
Return card to row 1 and lock (note:- turn card over on to reverse side if you want to change direction of the fish motif, as illustrated). Knit 3 rows plain white. Release card and repeat from *.
– Single motifs – rows 19-46 of the card can also be used as a single motif over 24 stitches. 'Wrap' the edges of the motif, as described in your machine instruction book for a neat finish.











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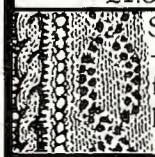

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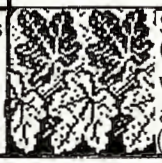

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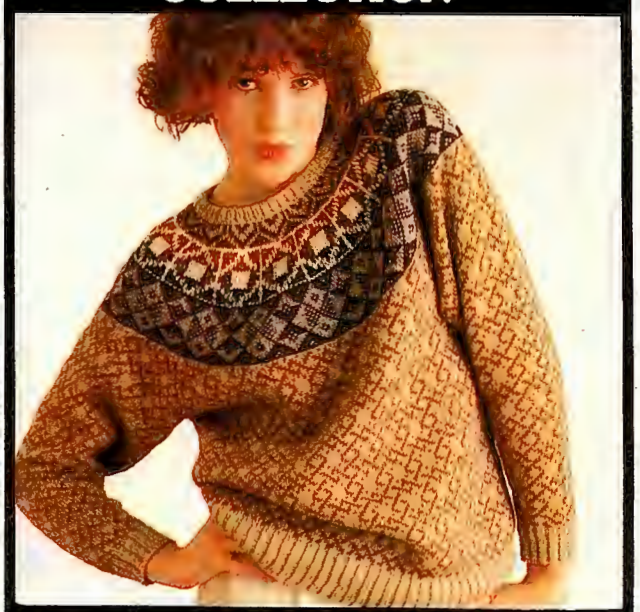

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TALKING POINT

A SENSE OF BUSINESS

It is one thing to start out with the idea of having one's own business, particularly if you know what you want to do in that business but how do you go about it and what is more, where does a business begin and working from home end?

Shelagh Hollingworth

Many people would like to be their own boss but cannot think of how to make or work at something completely original. On the other hand, those of us who work at machine knitting sometimes find that our articles are so popular that we are no longer knitting for ourselves but seem to have become involved in what could be termed, however loosely, a business. We have orders, clients, deadlines, stocks and occasionally overdrafts to pay for extra machines we have bought in to cover the extra knitting.

A COTTAGE INDUSTRY?

Sounds cute doesn't it, almost idyllic, conjuring up a picture of a pine furnished kitchen with the children happily playing at one end (no doubt near the cooker with its tempting aroma of freshly baked home-made bread) and mother sitting at her knitting machine at the other. We all know that a cottage industry these days has very little to do with that picture, even though we still give it that name. Working at or from home means trying to find a place to house the machine/s and yarns, where you can leave the work untouched for a time while you dash to the shops, feed the dog/cat, take the kids to or from school, prepare meals and clean house. (Clean house? Maybe. . .)

Whichever of these illustrations suits you, if you are dealing with orders outside your own family then you have an industry, cottage or not. How did all this come about? Did you want it to? The most common way for machine knitters to find themselves in the big business league is because they become so proficient that everybody starts to notice their super knitteds and in no time they ask for garments themselves. When you want to start a machine knitting business, if you are really good and efficient you will hardly ever need to advertise provided you see enough people every day. Once the ball starts rolling you won't need to be seen showing off your garments, your customers will be doing that for you. That is just as well because you will be too busy at your machine to have time for fashion shows, not even your own.

Provided you are happy with this turn of events you can carry on in this manner and tell yourself and friends and family that you are now in business and would they kindly have their coffee mornings without you and tidy up a bit more after themselves (the family, that is). You will need to have some sort of system and you must keep some books to help on the dreaded day when the tax man and various other important people begin to take notice of you. If nothing else, you will have to have an order book to keep a note of who is expecting to receive which garment and on what date and, much more important, in which colour and size. This book might start off as a simple duplicate book which will enable both you and the client to have a copy. It will help to use a larger version so that you can put more details in, including your costs and time taken for each item. Notes like this will help you to assess your prices and will show the powers that be that you are keeping careful note of what you spend as well as what you earn.

The term "cottage industry" often implies that you are part of a small business that is working as a co-operative. This may well be so. It is usual for a co-operative to have at least a committee or a group of democratically elected people to turn to in trouble and to help run the industry. It could be you who has started the business and you have people working for you. Many cottage industries have begun in this way. It happens in next to no time that you have one or two ideas and suddenly they are so popular that you can no longer cope with the demand by yourself and you draw in other people to help. Indeed, you may have stopped doing the actual knitting by now and have to deal with making up, packaging, accounting and so on.

Those of you who have a keen eye for business will no doubt be pleased to have arrived at this state of affairs and there may be readers who are hoping to reach that goal in the near future but if it happens in the natural order of things it could be that you wake up one morning and think, this is too much, I can't cope and how did I get into it in the first place? There does come a stage in the proceedings where you do have to take stock and ask yourself what will happen if the business builds up. Fat chance? Don't be too sure, ask people who were making leg and ankle warmers a few years ago, a fashion accessory can take off and become big business overnight and it could be your turn next. Be one step ahead, if you don't care for the possibility that you might have to put your work before the family, think now about what you would do if that came about. You could perhaps sell out to one of your co-workers or simply swap places and become a worker again instead of a high-powered business person. It will save you a big headache if you think out all the options before the nervous breakdown symptoms appear.

"I knew it was time to diet when my children used one of my knitted dresses as a tent."

THE SMALL BUSINESS

It is surprising with what equanimity many people can become owners or partners in their own businesses. This is the era of the small business and plenty of people are taking up the idea through various schemes. Information on these is readily available.

What makes these enterprising people turn to machine knitting as a starting point? Well, there is the obvious answer, machine knitteds

are good value and sell well and there are plenty of suppliers. It will not necessarily be a machine knitter who starts this type of enterprise. It can be a person with initiative and a government grant with enough instinct to research the market, see a gap in it and then gather up the machine knitters in the district to make a good and suitable stock for the first sales. Sales are fine but it is the interest in the garments that really helps a business to start flowing. People who like a particular style or finish will keep coming back for more or, maybe, place orders in further colours and sizes. It seems, therefore, that you don't have to be a knitter to make good in the machine knitting world, someone with a keen eye for what sells is also going to be successful.

To start the business of selling machine knitting you need different skills. You need knitters who are reliable, neat and who can produce well finished work on time. With that sort of background you only require that vital part that certain people have – the ability to sell. Some have and some don't have this quality, you might be the finest knitter the world has ever seen but your garments may not move as fast as those held by the person who has the magic touch of salesmanship.

Earlier we mentioned the phenominal rise (and fall) of leg and ankle warmers. Those who were on the scene then will remember that we could not make them quickly enough and if you supplied a market stall they appeared to walk off the stall to the customers all by themselves. The moral of this part of the story is, what do you follow that with? It is exciting, it is true, to have a terrific idea for knitting, to make the articles and to see them rush away, perhaps to make you an overnight sensation but after all the fuss and fun dies down, even if nobody has actually copied your idea much more cheaply – and yes, sadly, all too often that happens – eventually the market will have been swamped with that idea and you will need a follow-up. It is never enough to rely on just one idea, whether you are running a machine knitting business or a business for selling the items; while you are turning out the successes you must be thinking about the next success. Many a business has gone to the wall because it was based on one good idea.

You may not be selling the garments yourself, you may have found a valuable outlet through boutiques or famous department stores. The garments you turn in after showing the samples must be every bit as well made as the originals and as well presented. The buyers you are working with are used to professional people from the bottom to the top and nothing even remotely "homely" is going to do. Even if the trend is for a garment that looks hand made, the wrong side must be unblemished, it must have labels, swing tags with sizes and so on and suitable packaging.

After all this, one style is never enough. You will need to show quite a few samples and unless you can find a separate outlet for the rejects then you must consider them as write-offs; do not attempt to show them again, buyers have long memories. Bear in mind everything that is said at these meetings because you may learn little titbits of information to help you start your next collection. In this, as with other means of selling machine made knitwear, you have to think ahead of what you will be designing next. For shops and boutiques it is imperative to think about six months ahead, if not more. They will be looking to stock for the season ahead of the current one and you need to allow three months to stock up – in winter you will be thinking summer and vice versa.

It seems a topsy-turvy world, the machine knitting business, far from the cosy image it might once have had but the rewards are there for anyone and everyone. It just requires a sense of business.

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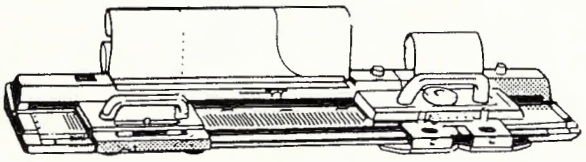

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KNITTING CLUBS WELCOME 8I7

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Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine. 12I14

15 LONG SLEEVED LACE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Toyota KS901 and KS950 machines.

MATERIALS

King Cole Angora Look
1 [1, 1, 1, 1, 1, 1, 1] × 400g cone in Primrose 3 (MY)
GARMENT WEIGHT
Finished garment in second size weighs 205g

The fibre content of this yarn is 80% Courtelle, 20% Nylon. For further details about local or mail order stockists, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.
Actual size 90 [94, 100, 106, 110, 116, 120, 126] cm, 35½ [37, 39½, 41¾, 43¼, 45¾, 47¼, 49¾] in.
Length to shoulder 58 [58, 59, 59, 60, 60, 61, 61] cm, 22¾ [22¾, 23¼, 23¼, 23¾, 23¾, 24, 24] in.
Sleeve seam 45 [45, 46, 46, 47, 47, 48, 48] cm, 17¾ [17¾, 18¼, 18¼, 18½, 18½, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 32 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming. We used punchcard 5031 as shown for Toyota KS901 machines and punchcard as shown for KS950 machines. The punchcards are reproduced courtesy of Toyota. For further details please write to Aisin Co (UK) Ltd., 34 High Street, Bromley, Kent BR1 1EA.

BACK AND FRONT ALIKE

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 64 [67, 71, 75, 78, 82, 85, 89] Ns at left and right of centre 0 to WP. 128 [134, 142, 150, 156, 164, 170, 178] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 21 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 64 [67, 70, 75, 78, 82, 85, 88] Ns at left and 64 [67, 70, 74, 77, 82, 85, 88] Ns at right of centre 0 to WP. 128 [134, 140, 149, 157, 164, 170, 176] Ns. * Push every 3rd N back to NWP. using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and MY, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.
3RD AND 8TH SIZES
Inc 1 st at each end.
4TH AND 5TH SIZES
Inc 1 st at right edge.
ALL SIZES
128 [134, 142, 150, 156, 164, 170, 178] sts.
ALL MACHINES
Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in lace patt. K 95 rows. RC shows 96 and work measures 35 cm, 13¾ in. Place marker at each end. K 61 [61, 63, 63, 67, 67, 69, 69] rows.
SHAPE NECK
Note patt row on card. Using a length of MY, cast off centre 40 [40, 42, 42, 44, 44, 46, 46] sts. Using nylon cord, K 44 [47, 50, 54, 56, 60, 62, 66] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on next 5 rows. K 1 row. Dec 1 st at neck edge on next and foll 2 alt rows. 36 [39, 42, 46, 48, 52, 54, 58] sts. K 3 rows.
SHAPE SHOULDER
Cast off 18 [20, 21, 23, 24, 26, 27, 29] sts at beg of next row. K 1 row. Cast off rem 18 [19, 21, 23, 24, 26, 27, 29] sts. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP, lock card on number previously noted, take carriage to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 42 [42, 43, 43, 45, 45, 46, 46] Ns at left and right of centre 0 to WP. 84 [84, 86, 86, 90, 90, 92, 92] Ns. Using MT and WY, cast on and K a few rows, ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MY, K 1 row. Release card and cont in lace patt. K 9 [9, 7, 7, 5, 5, 3, 3] rows. Shape sides by inc 1 st at each end of next and every foll 5th row, until there are 130 [130, 136, 136, 140, 140, 146, 146] sts. K 8 [8, 4, 4, 8, 8, 4, 4] rows. RC shows 129 [129, 133, 133, 135, 135, 139, 139] and work measures 40 [40, 41, 41, 42, 42, 43, 43] cm, 15¾ [15¾, 16¼, 16¼, 16½, 16½, 17, 17] in. Cast off.

CUFFS

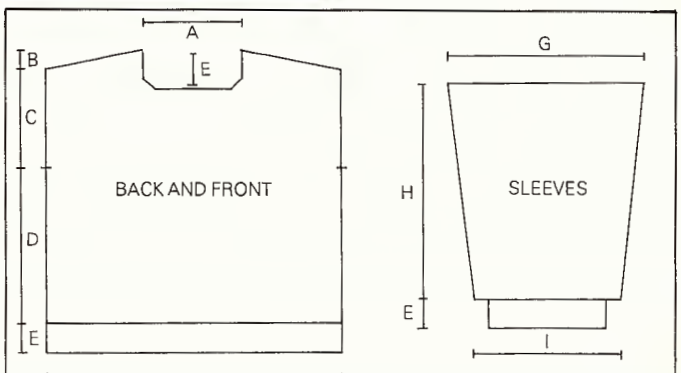
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 56 [56, 58, 58, 60, 60, 62, 62] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 21 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 56 [56, 59, 59, 59, 59, 62, 62] Ns to WP. Work as for back and front from * to *.
ALL MACHINES
With P side facing, replace 84 [84, 86, 86, 90, 90, 92, 92] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 150 [150, 154, 154, 158, 158, 162, 162] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 21 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.
MACHINES WITHOUT RIBBER
Join right shoulder seam. Push 152 [152, 155, 155, 158, 158, 161, 161] Ns to WP. With K side facing, pick up 16 sts down left side of front neck, 40 [40, 42, 42, 44, 44, 46, 46] sts across front neck inc 4 [4, 4, 4, 3, 3, 3, 3] sts evenly, 16 sts up right side of front neck, 16 sts down right side of back neck, 40 [40, 42, 42, 44, 44, 46, 46] sts across back neck inc 4 [4, 3, 3, 3, 3, 2, 2] sts evenly and 16 sts up left side of back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT–1, K 5 rows. Using MT–2, K 11 rows. Using MT–1, K 4 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all



A = 20 [20, 20.5, 20.5, 21.5, 21.5, 22, 22] cm
B = 0.5 cm
C = 23 [23, 24, 24, 25, 25, 26, 26] cm
D = 30 cm
E = 5 cm
F = 45 [47, 50, 53, 55, 58, 60, 63] cm
G = 46 [46, 48, 48, 50, 50, 52, 52] cm
H = 40 [40, 41, 41, 42, 42, 43, 43] cm
I = 30 [30, 30.5, 30.5, 32, 32, 32.5, 32.5] cm

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THE NEWS YOU HAVE BEEN WAITING FOR

* * * *

A DATE FOR YOUR DIARY

* * * *

Hastings Machine Knitting Club's 9th Knitting Seminar.

The 13th & 14th October 1990.

Watch this space for further details.

4118

pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

MACHINES WITH RIBBER

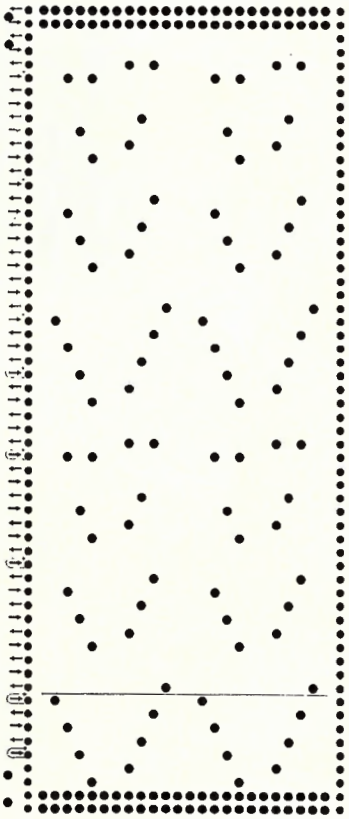
Join right shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join left shoulder and neckband seam. Fold neckband in half to wrong side and slip-hem loosely in position.

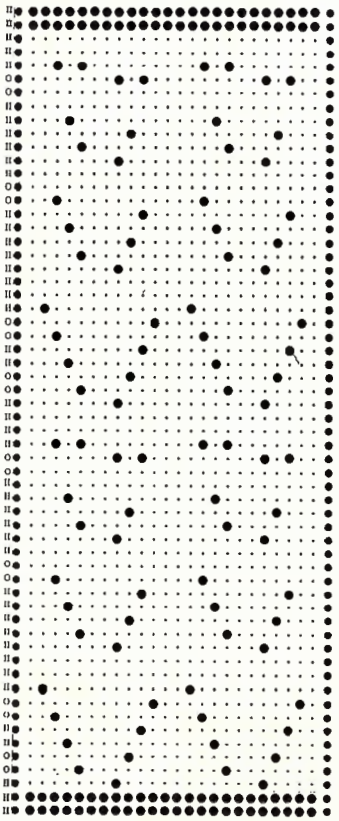
MACHINES WITHOUT RIBBER

Join left shoulder and neckband seam. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

ALL MACHINES

Set in sleeves between markers. Join side and sleeve seams.





QUESTION TIME

Our birthday issue welcomes Pat Coulston as a regular contributor and she will play host at our open forum each month.

Pat Coulston

Pat is very well known to many readers for the major part she played – until March '89 – at the courses and conventions organised by Metropolitan in Bournemouth and other parts of the country. She was also co-author and Course Director of the Metropolitan Correspondence Courses and has written several books on machine knitting.

Working now as a freelance writer, lecturer and tutor, Pat loves teaching machine knitting. It's something she's been doing for a very long time and she gains a great deal of satisfaction from helping knitters to know and understand their machines. She'll be helping our readers, too, to progress in the fascinating and enjoyable craft we all share so, may we have the first question please . . .

Q I have heard people say you can 'knit the sleeve downwards'. What does this mean?

A *You can indeed. Instead of starting at the cuff and working upwards which is the usual method, you can start at the shoulders and work down to the cuff. The advantages are that a) decreasing is easier than increasing, b) picking up can be easier than sewing in the sleeve, c) new cuffs can be added easily if required. The disadvantages may come if knitting a specific pattern, which, when using a punchcard machine, would be upside down if knitted downwards.*

Method of knitting downwards
Join the shoulders. With wrong side of work facing you, pick up all the stitches along this line, from armhole to armhole. Be very careful that you pick up a whole stitch, so that you get a neat 'pick up line'.
1) Knit downwards, with no shaping; remove on waste yarn, so that all the stitches can be gathered into a neat tight cuff which gives a lovely full sleeve.
2) Decrease a little, again removing the stitches on waste yarn, which gives a fairly full sleeve, but without excess fullness at the cuff.
3) Knitting downwards, decreasing and finishing up with the number of stitches required for the cuff.

Cuffs for methods 1 and 2
These can be knitted either using the single bed or ribbing attachment methods.
1) Knit your cuff (single bed, mock rib then pick up the hem. Ribber, knit rib then transfer stitches to main bed). Knit one row at main stitch size. Return stitches from the sleeve to these needles, sometimes putting one, two or three stitches on to one needle. Knit one row at your main stitch size plus two whole numbers and cast off loosely, *preferably back stitch method, with the blunt ended needle.*
2) A very neat cuff is produced by using a tight stocking stitch and not a rib. You would have to work out first, by trial and error, how many stitches you need and how low you can comfortably *knit with your carriage, to give a really tight stitch. Again, use the above method for attaching the cuff to the sleeve.*
3) If you have chosen to decrease, finishing at the cuff with the exact number of stitches required, then you can either knit a double rib cuff (single bed) or a ribbed one (ribbing attachment).
a) Single bed machine. Cuff. Knit in stocking stitch the required number of rows. Knit the final row at main stitch size. Pick up the first row of the cuff, knit one row at main stitch size plus about two whole numbers and cast off loosely.
b) Single bed. Transfer into a 2×1 (1×1 could be also used). Knit the required number of rows, less two rows. Bring up all needles into work and pick up a heel of a stitch to fill up the empty needles. Main stitch size, knit two rows. Pick up the first row of the cuff. Knit one row main stitch size plus two whole numbers and cast off loosely.
c) Ribbing attachment. Transfer stitches in a 1×1 arrangement to the ribber (a 2×1 could also be used). Knit the rib. Transfer stitches to main bed and cast off.

Q I don't understand what you mean by returning the sleeve stitches evenly. How do you get, say, 150 stitches from the sleeve on to 70 needles from the cuff?

A *What is 150 (sleeve) minus 70 (cuff)? 80. That 80 is the number of stitches left over – that have nowhere to go. If you put two stitches on to every needle, that would use up 140 stitches. You have ten left. Therefore, on ten of those needles, put three stitches.*

Q What do you mean by casting off loosely with a blunt ended needle?

A *There's nothing worse than struggling to get a hand through a tight cuff, or a tight neck over a head, especially when the head belongs to a child who is screaming 'you are hurting my ears' and who will* never *wear your horrid old jumper again!! Solution. Thread up a blunt ended needle with yarn about four times the width of your knitting, preferably without breaking off the yarn you were using. Starting at the right (left, for left handers), take the needle down the end needle (out to the back) and up through the second stitch. Take it down again through the first stitch (out to the back) and up through the third stitch, down the second stitch and up the fourth. Continue in this manner and do not pull the yarn tight. The looser you leave it, the looser will be the join. No more struggles, no more tears and your jumper will be the favourite!!*

Q Do you have to do anything special if your front and back have cast off stitches for the armhole?

A *Yes, knit the first approximate twenty rows of the sleeve straight, before starting to decrease.*

Q I've heard talk about 'shaping' the top of a drop shoulder sleeve.

A *Yes, this is an advantage and makes the sleeve a better shape at the top. When you have picked up the stitches at the top of the sleeve, knit one row. Then put ten needles to hold at the opposite end of the carriage (put the carriage to the 'hold' position) and knit one row. Put ten needles at the opposite end of the carriage to hold. 'Wrap' the yarn carriage end and knit one row. Repeat this until you have knitted about six rows in all. Knit all needles back.*

Q How do you cast off loosely in rib? (For example, when using the ribbing attachment.)

A *In a 1×1 rib, knit the final row of rib as high as both carriages will knit. Transfer the stitches to the main bed and cast off with the latchet tool. If using a 2×2H rib, again, knit the final row as high as both carriages will knit and transfer stitches to main bed. Cast off, one stitch at a time, with the latchet tool. You can also remove the work on waste yarn and latch off each stitch in the same way.*

Q I know it must be a stupid question but I am not quite sure what you mean by 'remove work on waste yarn', then 'return stitches from waste yarn on to the machine'.

A *If you want to take the work off the machine for any reason, you could – but it is not a good idea at all – slip all the stitches on to a long knitting needle. Much better to thread up the machine with another good contrasting colour and knit about six rows. Break off the yarn, take the carriage across with no yarn and (this time on purpose!!) the work drops off. The waste yarn (contrast colour) holds the stitches securely. To put these stitches back on to the machine: With wrong side of the work facing you (usually) look at where the main knitting ends and the waste yarn starts. Pick up a stitch in the main colour all along the row, placing each one on to a needle. When all are safely on, remove the waste yarn. Tip. Before knitting with the waste yarn, bring up an empty needle at both ends of the work so that they knit in. Now, when you come to put back the stitches on to the needles, the end stitch is clearly visible and not all tight and difficult to pick up. If you have to return two stitches to one needle, do the same as descibed above, putting the first stitch on to the needle, then the next stitch on to the same needle.*

Q Often when I pick up stitches, for example for the neck or at the arm edge to knit downwards, the first row is extremely tight to knit.

A *When picking up, bring and leave those needles out in hold position. Make sure all the latches are closed before knitting the row. This really helps the machine. Another way to knit a row that you know is going to be difficult for the machine, is called to 'knit the row by hand'. Bring all needles out to holding position and then push them back a little way, closing all the latches. Gently put the yarn into the first needle and pull the needle back as far as B position. Repeat this all along. Try not to get the latch caught in the knitting behind it, or you will not be able to knit the stitch back. Brother and Toyota have a little ridge that the needles sit in when in the B position. Knitmaster people, lay your green ruler flat on the needle bed, against the rail at the back, then when you knit back the needle, it will stop in the B position and all will be in a straight row.*

There are more questions to answer but we have run out of space until next month.

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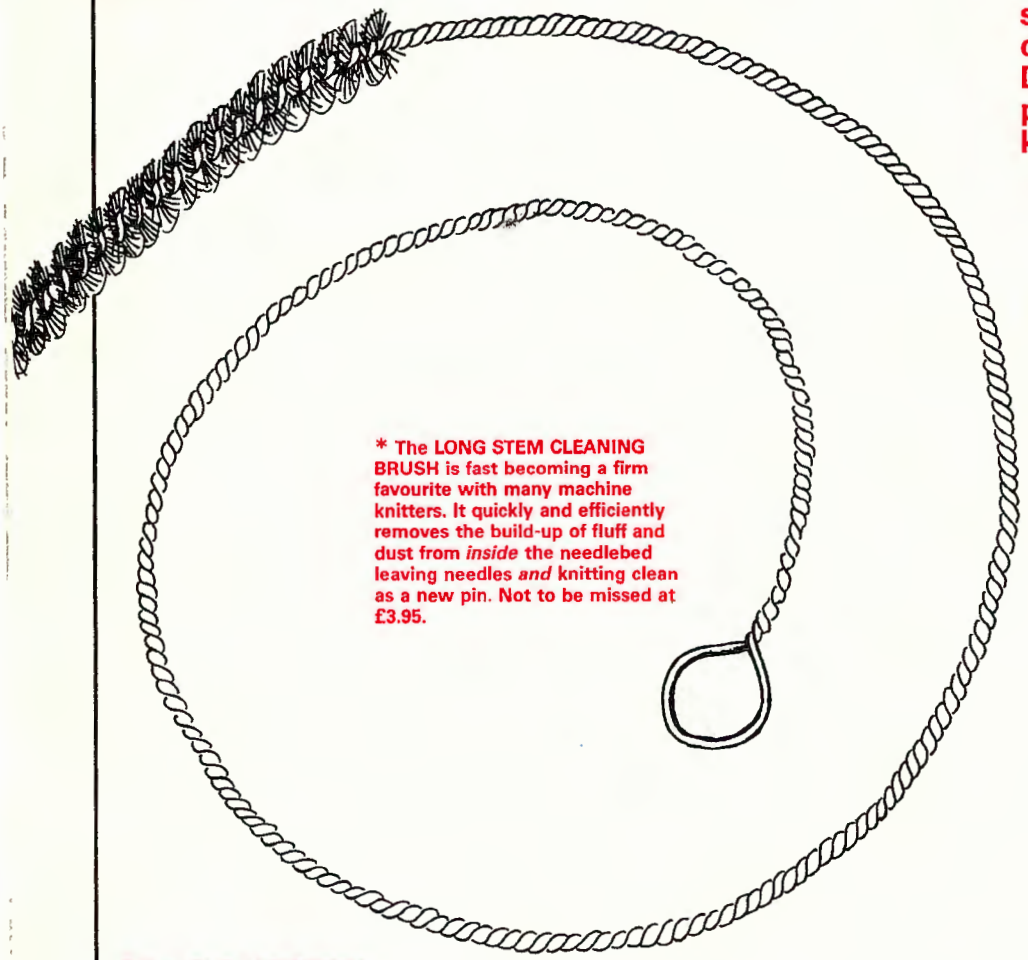

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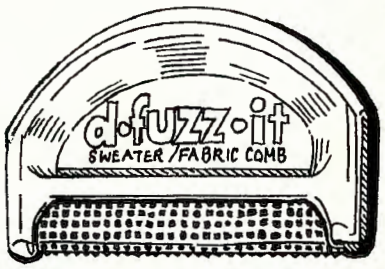

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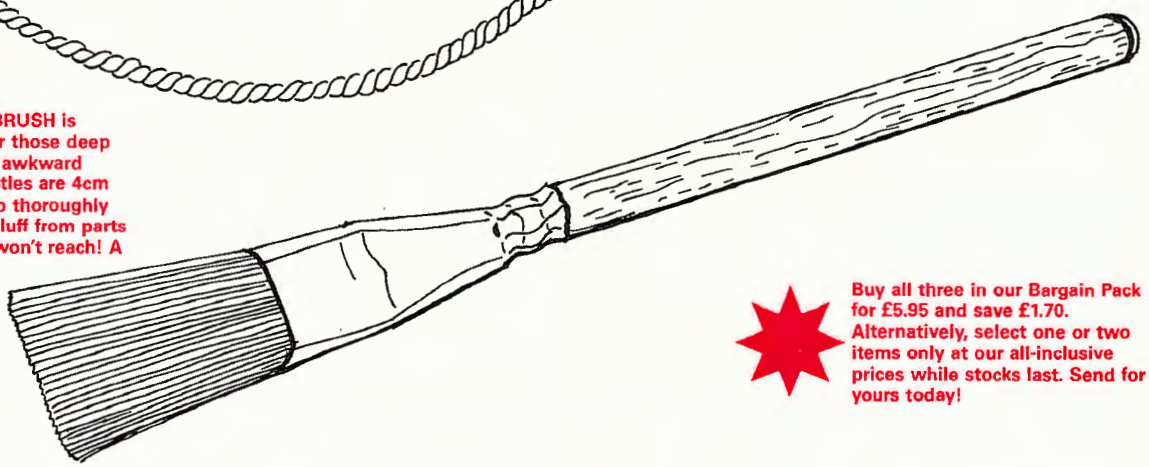

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SPOTLIGHT

THE KEYTO STORY

The Keyto story is one of success. Starting back in 1980 with a small 400 square foot workshop, the Company now occupies 15,000 square feet . . . but still remains in its home town, Bolton.

IT'S A WINNER!

The foundation for the success of the Company is the Keyto Knitting Cabinet which was first devised in 1979 and re-designed in 1982. Known as the Kneat Knitter, the cabinet has flourished over the years through various modifications. The latest is an improvement in the operational parts and the appearance. A new slide has been developed which is as smooth as silk and almost totally silent. The old screw heads and cover caps have also been replaced with steel dowel pins and camlocks so that nothing shows on the outside. The bench has been embellished with a cosmetic trim which disguises the bench handles and a buffer strip to protect the front panel from scuff marks.

The Kneat Knitter has always been a keen price and is worth looking out for at less than £200 for the cabinet and bench.

THE NEW HORNBLOWER

The company has often been asked to design a cabinet for chair-bound knitters and those with arthritis and the Hornblower is the answer. It's operated by only one hand if positioned against a wall (which would be usual in most homes), does not have to be pulled into the room to allow it to be fully opened. The Hornblower closes completely on any Japanese machine and ribber and has no gaps to trap dust.

There's a colour choice of walnut or teak melamine finish and a suggested selling price slightly over £200. By the way, this model is only available from Keyto dealers.

SMALL IS BEAUTIFUL

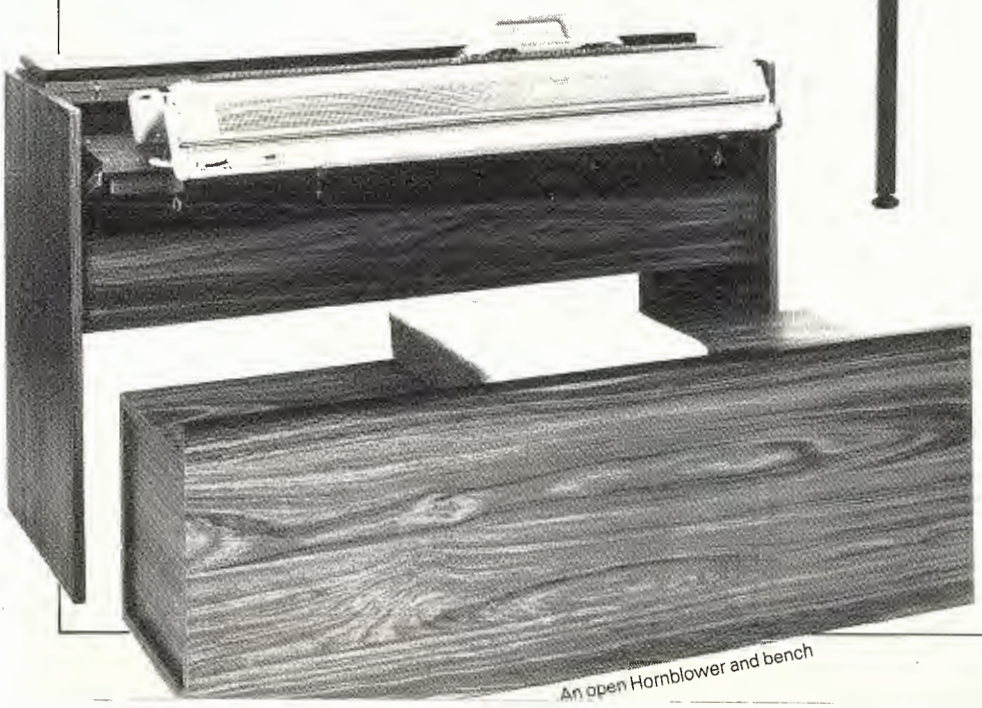
With space at a premium in most homes, not everyone has room for a knitting machine cabinet. If you have this problem, take a look at the Nemo Knitting Desk. It takes up less space than a standard, tubular-legged knitting table and is sufficiently large to store the machine and ribber clamped together on a platform. To give it complete stability, it should be fixed to the wall. It may be the answer to your particular problem and is economically priced at around £80.

TABLE TALK

For those knitters who need a table rather than a cabinet, take a look at the Keyto Knitting Table. It accommodates two machines, each fitted with a ribber and incorporates two decks – the upper for machines and the lower for storage. Both decks are fitted with plastic yarn dividers to help eliminate yarn tangle and allow cones to stand on the floor. Taking up less floor space than two conventional tables, the Keyto model is 'rock steady' in use and costs around £60.

The Duo Table

A closed Nemo Desk



An open Hornblower and bench

FINISHING TOUCHES

Many readers have written to us and 'phoned to enquire about the Manor Way Blocking Mat. We're delighted to let you know that it is now manufactured and marketed by Keyto. For those who don't know the product, it's a metallised cloth with a foam back and the surface is printed in clear, 2cm squares. The backing is 12mm thick (about half an inch) and is, therefore, sufficiently substantial for pinning and blocking. The grid keeps the knitting 'square' for correct blocking and you steam, press or pleat as required. The mat rolls up easily for easy storage and is available in two sizes – standard (100 cm x 64 cm) and large (132 cm x 100 cm). The standard size costs about £9 and the large size costs around £16.

For full details and precise prices, please contact Keyto at Unit 2, Halliwell Industrial Estate, Wapping Street, Halliwell Road, Bolton BL1 8DN. Their telephone number is 0204 491515.

16 LACE TOP WITH BEADS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Toyota KS901 and KS950 machines.

MATERIALS

BSK Party Poodle.
1 [1, 1, 1, 1, 1, 1, 1] × 500g cone in Sky 505 (MY).
Mother-of-Pearl Knitting-in beads.
GARMENT WEIGHT
Finished garment in second size weighs 250g

The fibre content of this yarn is 80% Acrylic, 20% Nylon. For further details about local or mail order stockists, please write to B.S.K. Ltd., Murdock Road, Manton Industrial Estate, Bedford MK41 7LE.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.
Actual size 91 [96, 102, 107, 111, 116, 122, 127] cm, 35¾ [37¾, 40¼, 42, 43¾, 45¾, 48, 50] in.
Length to shoulder 57 [57, 58, 58, 59, 59, 60, 60] cm, 22½ [22½, 22¾, 22¾, 23¼, 23¼, 23¾, 23¾] in.
Sleeve seam 35 [35, 36, 36, 37, 37, 38, 38] cm, 13¾, [13¾, 14¼, 14¼, 14½, 14½, 15, 15] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 40 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Use punchcard 5023 for Toyota KS901. Knitting-in beads should be placed as follows:- After first row of punchcard has been worked, place a Knitting-in bead on every 7th and 19th st of pattern from punchcard. After 23rd row of punchcard has been worked, place a Knitting-in bead on every 1st and 13th st of pattern from punchcard. There is therefore, a bead at the centre of each lace 'trefoil'.

BACK AND FRONT ALIKE

Push 61 [64, 68, 71, 74, 77, 81, 84] Ns at left and 60 [63, 67, 70, 73, 76, 80, 83] Ns at right of centre 0 to WP. 121 [127, 135, 141, 147, 153, 161, 167] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MY, K 1 row. Release card and cont in lace patt. K 116 rows. RC shows 117 and work measures 29 cm, 11½ in. Place marker at each end. K 76 [76, 80, 80, 84, 84, 88, 88] rows. RC shows 193 [193, 197, 197, 201, 201, 205, 205] and work measures 48 [48, 49, 49, 50, 50, 51, 51] cm, 19 [19, 19¼, 19¼, 19¾, 19¾, 20, 20] in. Remove punchcard.

MACHINES WITH RIBBER

With ribber in position, set machine for 1×1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1×1 rib. Using MT−2/MT−2, K 13 rows. Using MT−1/MT−1, K 1 row. Transfer sts to main bed. Cast off with a latch tool.

MACHINES WITHOUT RIBBER

Using WY, K a few rows in st st and release from machine, leaving Ns in WP. With K side facing, replace sts on to Ns. Unravel WY.

1ST AND 2ND SIZES

Inc 1 st at right edge.

3RD, 4TH, 5TH AND 6TH SIZES

Inc 1 st at both edges.

ALL SIZES

122 [128, 137, 143, 149, 155, 161, 167] sts. Using MT and MY, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT−2, K 25 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

SLEEVES

Push 42 [42, 44, 44, 46, 46, 48, 48] Ns at left and 41 [41, 43, 43, 45, 45, 47, 47] Ns at right of centre 0 to WP. 83 [83, 87, 87, 91, 91, 95, 95] Ns. Using MT and WY, cast on and K a few rows, ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MY, K 1 row. Release card and cont in lace patt. Shape sides by inc 1 st at each end of 5th [5th, 7th, 7th, 5th, 5th, 3rd, 3rd] and every foll 8th [8th, 7th, 7th, 8th, 8th, 8th, 8th] row until there are 115 [115, 121, 121, 125, 125, 131, 131] sts. K 3 [3, 13, 13, 3, 3, 1, 1] rows. RC shows 129 [129, 133, 133, 137, 137, 141, 141] and work measures 32 [32, 33, 33, 34, 34, 35, 35] cm, 12½ [12½, 13, 13, 13¼, 13¼, 13¾, 13¾] in. Cast off.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 107 [113, 119, 125, 131, 137, 143, 149] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−2/MT−2, K 28 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 107 [113, 119, 125, 131, 137, 143, 149] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY, when work is completed.

ALL MACHINES

With P side facing, replace 121 [127, 135, 141, 147, 153, 161, 167] sts from lower edge of back or front on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 77 [77, 81, 81, 85, 85, 89, 89] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−2/MT−2, K 14 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 77 [77, 80, 80, 86, 86, 89, 89] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−2 and MY, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY, when work is completed.

ALL MACHINES

With P side facing, replace 83 [83, 87, 87, 91, 91, 95, 95] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

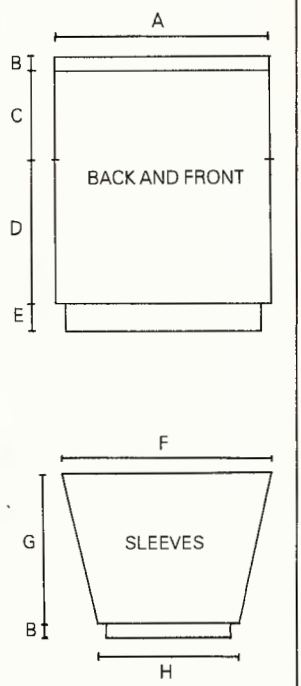
MACHINES WITHOUT RIBBER

Fold top ribbing in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

ALL MACHINES

Join both shoulder seams, leaving an opening of 24 [24, 25, 25, 26, 26, 27, 27] cm at centre for neck. Set in sleeves between markers. Join side and sleeve seams.

84▶



A = 45.5 [48, 51, 53.5, 55.5, 59, 61, 63.5] cm
B = 3 cm
C = 19 [19, 20, 20, 21, 21, 22, 22] cm
D = 29 cm
E = 6 cm
F = 44 [44, 46, 46, 48, 48, 50, 50] cm
G = 32 [32, 33, 33, 34, 34, 35, 35] cm
H = 31.5 [31.5, 33, 33, 35, 35, 36.5, 36.5] cm

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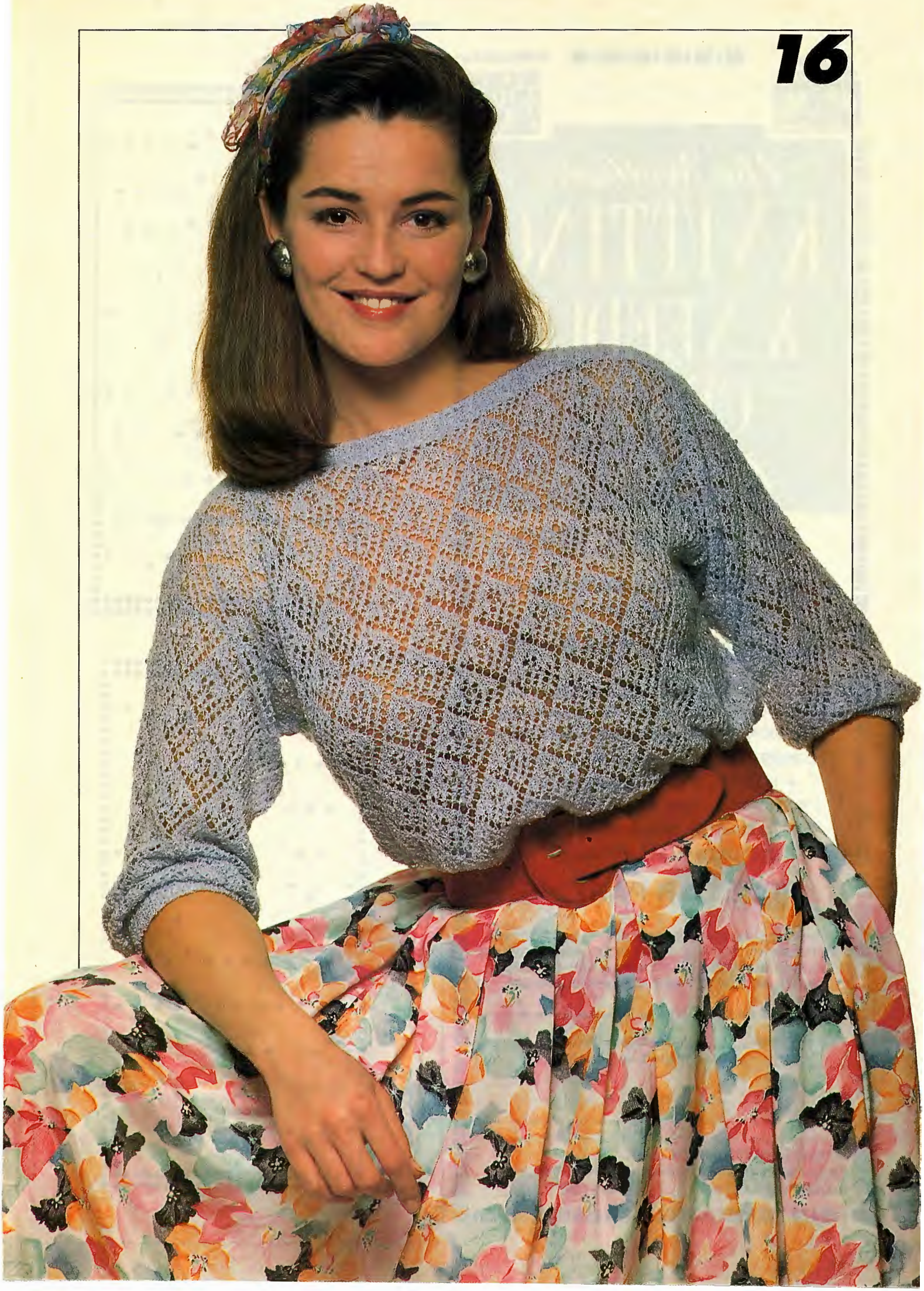

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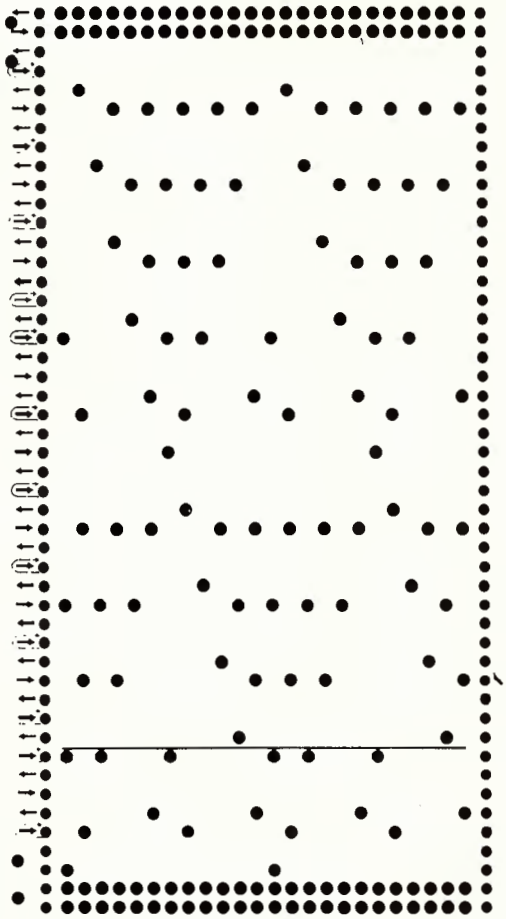

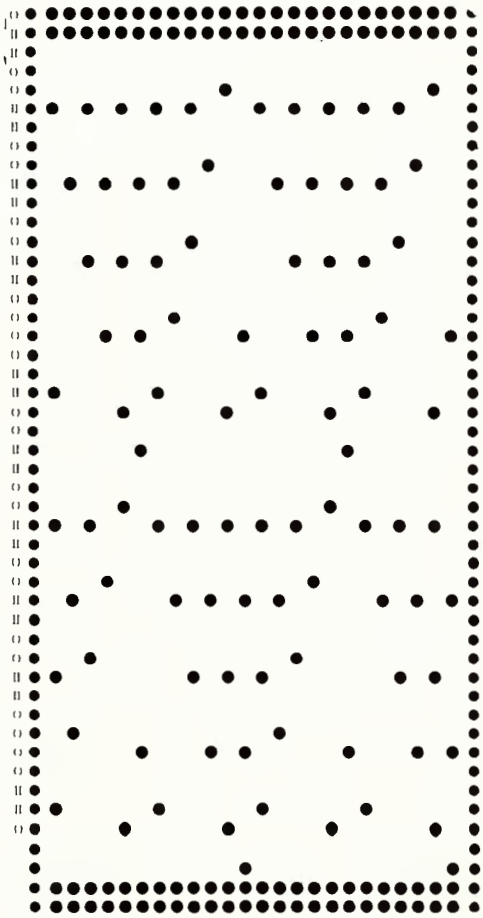

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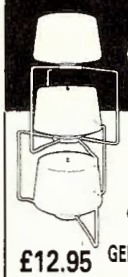

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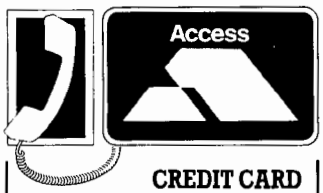

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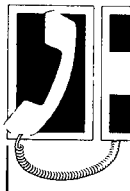

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BROTHER ELECTRONIC 910. £550. Brother 850 ribber. £175. Four colour changer, knit leader KL116. £50, all as new. Keyto knitting cabinet. £150. (0703) 871192.

PASSAP DUOMATIC 80, 4 colour, nearly new, complete with wool, patterns, woolwinder. £550 ono. 01-691 9745.

FOR SALE

ANN KITE VIDEOS 1 and 2, hardly used. £40 each. (0556) 2837.

ZIPPY 90, very good condition, pattern instruction books. £80. (0929) 553100.

KNITMASTER 151 chunky machine, as new. £160 ono. (0703) 268955.

TOYOTA KS950 punch card machine, tracer, table, six months old. £375. (0705) 811939.

PASSAP DUO 80, hardly used, 4 colour changer, deco, U100, some books. £525. (0564) 730188 (Solihull).

KNITMASTER 360, with knitradar, lace carriage, Intarsia etc. £250. Tel: 0709 896501. (Rotherham).

PASSAP DUOMATIC 80, Deco, four colour changer, motor U70, patterns, yarns etc. Little used. Cost £1,300 accept £800. 0234 50571 (Bedford).

KNITMASTER 120 Chunky with table. £82. 0202 895613 (Bournemouth).

ZIPPY DE-LUXE with table motif attachment instructions and wool used only twice. Bargain £160. Southampton 0703 583235.

BROTHER KH836 with ribber, table, punchcards. As new, unwanted gift. £395 ono. 0273 492007 (Brighton).

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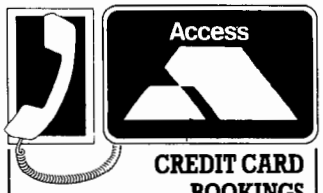
KNITMASTER 700, with Punchcard, Radar instructions and table inc. As new. £325 ono. 0268 770725 (Essex).



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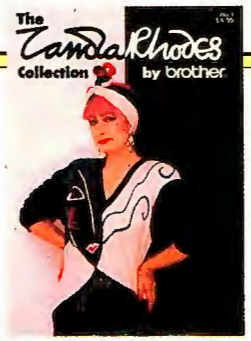

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Here are patterns for 15 stunning outfits by Zandra Rhodes – one of Britain's top designers. Beautiful, dateless and completely original – to buy clothes like this would cost a fortune, this is your chance to make them at a fraction of the cost. Designed to make full use of facilities available to Brother machine knitters there are patterns for dresses, sweaters and suits for both day and evening wear. Each pattern is illustrated in full colour with complete instructions, diagrams, graphs and punchcards.

KNITTING WITH BEADS

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Knitting beads give a whole new, and very attractive, dimension to machine knits. The 30 designs in this book show just how versatile they are. It takes simple shaped, easy-to-knit sweaters and decorates them with motifs, all over designs and as highlights on both lacy and cable knits. There are instructions for the sweaters plus full details of the bead knitting techniques. The patterns are illustrated with colour photographs, and are complete with easy to read instructions and clear pattern piece diagrams.

THE ART OF MOTIF KNITTING AND 24 STITCH DESIGN

By Kathleen Kinder

£6.95

Everything you need to know about motif knitting from a well-known expert. Kathleen Kinder takes the reader clearly through all the stages of designing and knitting their own motifs: ideas for choosing a subject, transferring it onto a punchcard, repeat patterns, positioning on a garment, background design, colours and colour changing. Plus 90 original patterns featuring a wide range of designs from ballerinas to badgers, acorns to dolphins – each showing a photograph of the knitted fabric and appropriate punchcard.

ELEGANT MACHINE KNITS

By Valerie Carter

£7.95

A whole wardrobe of machine knits at your fingertips. There are 30 patterns for dresses and suits for every season of the year – stylish swirly-skirted summer suits, cosy coats for winter, sophisticated evening wear and elegantly casual clothes for daytime – they're all here. The book includes an introduction on special techniques used, full colour photographs of all the patterns (suitable for leading brands of punchcard machines) and each pattern is illustrated with a black and white photograph, sized pattern piece diagrams, punchcards where appropriate and full, clear instructions.

THE PAT COOK COLLECTION FOR DUO 80 MACHINES

£3.95

Sweaters (for him and her), coats, suits and dresses – this book contains 13 patterns for colourful, eye-catching clothes. The sweaters range from 'hobby' ones – snooker and photography – flowered and textured feminine designs, casual and sophisticated suits and dresses through to a truly stunning 'unicorn' full-length coat. Each of the patterns are photographed in colour and there's a pull-out section of graphs and punchcards to supplement the instructions.

MACHINE KNITTING Monthly BOOK SHELF

Qty	Title	Price
	Zandra Rhodes @ £4.95	
	Knitting with Beads @ £3.99	
	Motif Knitting @ £6.95	
	Elegant Knits @ £7.95	
	Pat Cook Duo 80 @ £3.95	
All prices include P&P	Total	

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COMPETITION

Bob Daw

FOUR FABULOUS PRIZES FROM KEYTO TO BE WON THIS MONTH

1st PRIZE
A HORNBLOWER CABINET WITH BENCH WORTH £219

2nd PRIZE
A KNEAT KNITTER WORTH £175

3rd PRIZE
A NEMO KNITTING DESK WORTH £80

4th PRIZE
A KEYTO LINKER CABINET WORTH £77

OUR ARTISTIC HERITAGE

In this last decade of our Twentieth Century, it is perhaps fitting to give thanks to those from times past whose genius lives and enriches modern day living.

How much poorer would the contemporary world be were it not for the gifts bestowed upon us so lavishly by the Rembrandts, Goyas, Leonardos, Shakespeares, Dickens???

Our thanks, too, to the Patrons who so nobly supported those artistic giants. Had it not been for the Nobility, the Royal Courts, the wealthy benefactors, our inheritance might have been severely diminished.

Patronage and Sponsorship, thankfully, remain with us: *Machine Knitting Monthly*'s Sponsor for this month's competition – KEYTO – promises to ensure that four of our readers will inherit nothing less than a Hornblower Cabinet with bench, a Kneat Knitter, a Nemo Knitting Desk and a Keyto Linker Cabinet – undoubted jewels of artistry allied to up-to-the-minute technology.

Apart from the merest whim of chance, all you need do, dear reader, to net this month's star prize is to let us know what artistic impressions are rumoured (by me) to be the centrepiece of a Royal Collection – to ensure that future generations may have the visual experience of a possibly endangered species.

I reckon that the third vertical in the completed grid tells the rest of this story. For the rest of the Keyto story, read Spotlight on page 81.

CLUES

1. Immodest Great Lake?
2. One may *see gross* deformities in such legendary creatures
3. Dampens, *some tins,* perhaps
4. Albert, with the theory of relativity
5. A *caption I* would hope to see outside his surgery
6. An attentive one would lend more than one ear
7. Medic possessing that sinking feeling?
8. Wraps or scarves worn for warmth
9. Forever
10. Vessel for Sherry?
11. *Cheaters* may well have had good ones
12. Conscripted but it might be out of *Ted's line*
13. Dry white wine from the European variety of the grape
14. Supports blemishes around you and I

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to April Competition, *Machine Knitting Monthly,* 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly,* the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 30th April 1990. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winners will be the first four correct entries drawn from our postbag after the closing date.
6. The winners will be notified in writing and the results will be published in a future issue of *Machine Knitting Monthly.*
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

1	S							
2	O							
3	M							
4	E							
5	O							
6	L							
7	D							
8	M							
9	A							
10	S							
11	T							
12	E							
13	R							
14	S							

WHY SPEND HOURS SEWING SEAMS *by* HAND?

Electric or hand-operated
With the Hague Linker your making-up is a real pleasure. You will give all your knitted garments a truly professional finish.
It is so quick and simple to use, the Hague Linker will save you hours of tedious hand sewing.

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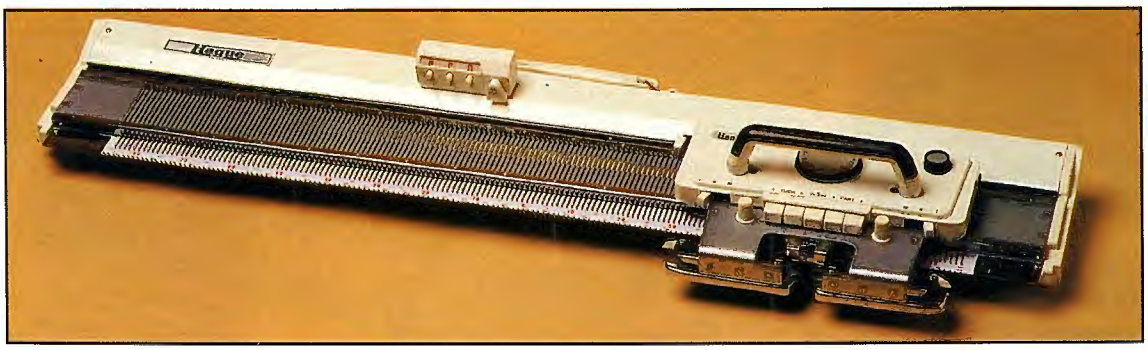

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BEST SELLERS

FROM THE BRAMWELL BOOK RANGE

Bramwell are leading UK suppliers of pattern books and coned yarns for machine knitting which are all available at your local stockist. Both the illustrated patterns shown here are from Bramwell's Suit Yourself Book 2.

This second book of 20 imaginative suit and dress patterns makes you look and feel great for any occasion. 44 pages, 20 in full colour, complete with punchcards, diagrams and comprehensive instructions

A delightful collection of clever motif and border designs. This successful series of books each has 36 pages in full colour and also contains basic patterns.

The basic book for beginners to machine knitting. The patterns are written in chart form and include all the shapes you need to knit a complete set of classic knitwear for all the family.

These 22 easy-to-follow patterns with very simple shapes are ideal for the inexperienced knitter Although produced for the Swissknitter machine, the patte are suitable for m other machines.

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F.W. Bramwell and Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, BB5 5TU. Tel: (0282) 79811

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It's so quick and simple to use, the Hague Linker will save you hours of tedious hand sewing.

★

With the same yarn as the garment it gives you perfect seams which wear and stretch with the garment

★

Links up whole necklines and bands of any length

★

Matches patterns perfectly – stitch for stitch

★

Foot control operation

★

Seams are linked so neat you hardly see them

★

Its circular linking action links perfectly without any joins

★

Puts lovely professional pin tucks at your fingertips

Available from leading KNITTING MACHINE CENTRES
Further information from HAGUE LINKING MACHINES (H7)
MILE END ROAD, COLWICK, NOTTINGHAM NG4 2DW
Manufacturers of linking machines since 1860

Recommended Reading

For Today's Fashion

This 36 page fashion book is a must for all machine knitters. 18 varied patterns with simple, clear instructions highlighted by diagrams.

The basic book for beginners to machine knitting. The patterns are written in chart form and include all the shapes you need to knit a complete set of classic knitwear for all the family.

ALL ON SALE NOW AT YOUR LOCAL STOCKIST

The above illustrated patterns are from Bramwell Swissknitter Designs.

These 22 easy-to-follow patterns with very simple shapes are ideal for the inexperienced knitter. Although produced for the Swissknitter machine, the patterns are suitable for most other machines.

A delightful collection of clever motif and border designs. This successful series of books each has 36 pages in full colour and also contains basic patterns.

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